Изданія М.П.БѢЛЯЕВА въ Лейпцигъ

à Monsieur
N. RIMSKY-KORSSAKOW
Hommage affectueux de son élève reconnaissant.

Première SYMPHONIE

(Mi)

POUR GRAND ORCHESTRE

composée par

ALEXANDRE GLAZOUNOW.

OP. 5.

Nouvelle Edition revue et corrigée par l'Auteur.

Partition d'orchestre	Pr. M. 18.—	R. 6.30
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Réduction pour Piano à quatre mains par Mme
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M. P. BELAIEFF, LEIPZIG.
1886

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

	Partition d'orchestre		Parties d'orchestre		Parties suppl. à	
	M.	R.	M.	R.	M.	R.
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Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre	4.50	1.60	8.50	3.—	—.40	—.15
Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé „**Miada**", orchestré par N. Rimsky-Korsakow	3.50	1.25	7.50	2.65	—.40	—.15
— Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „**Le Prince Igor**".						
1. Ouverture	5.—	1.75	9.—	3.15	—.50	—.20
2. Danses No. 8 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne)	9.50	3.35	18.—	6.30	1.—	—.35
3. Marche polovtsienne	4.—	1.40	10.—	3.50	—.40	—.15
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— 2 Parties de la 3me Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow	6.—	2.10	11.—	3.85	—.80	—.30
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— Op. 7. Sérénade pour Orchestre. La	2.50	—.90	5.50	1.95	—.40	—.15
— Op. 8. A la mémoire d'un héros. Elégie pour grand Orchestre	3.—	1.05	6.—	2.10	—.40	—.15
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I. Polonaise, Fr. Chopin, Op. 40 No. 1	1.60	—.60	6.—	2.10	—.30	—.10
II. Nocturne, Fr. Chopin, Op. 15 No. 1	2.—	—.70	4.50	1.60	—.30	—.10
III. Mazurka, Fr. Chopin, Op. 50 No. 3	2.50	—.90	5.—	1.75	—.30	—.10
IV. Tarentelle, Fr. Chopin, Op. 43	3.—	1.05	7.50	2.65	—.40	—.15
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No. 1. Préambule	2.50	—.90	7.50	2.65	—.40	—.15
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No. 3. Mazurka	3.—	1.05	9.—	3.15	—.40	—.15
No. 4. Scherzino	1.40	—.50	5.—	1.75	—.30	—.10
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No. 6. Danse orientale	1.80	—.65	6.—	2.10	—.30	—.10
No. 7. Valse	2.50	—.90	6.50	2.30	—.40	—.15
No. 8. Polonaise	3.50	1.25	9.—	3.15	—.40	—.15
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Посвящается Николаю Андреевичу Римскому-Корсакову.

Первая Симфония

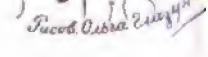
Es-dur

для большого оркестра

Op. 5.

Сочиненіе

Александра Глазунова



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Дорогому учителю моему

Николаю Андреевичу

Римскому-Корсакову

въ знакъ глубокаго уваженія

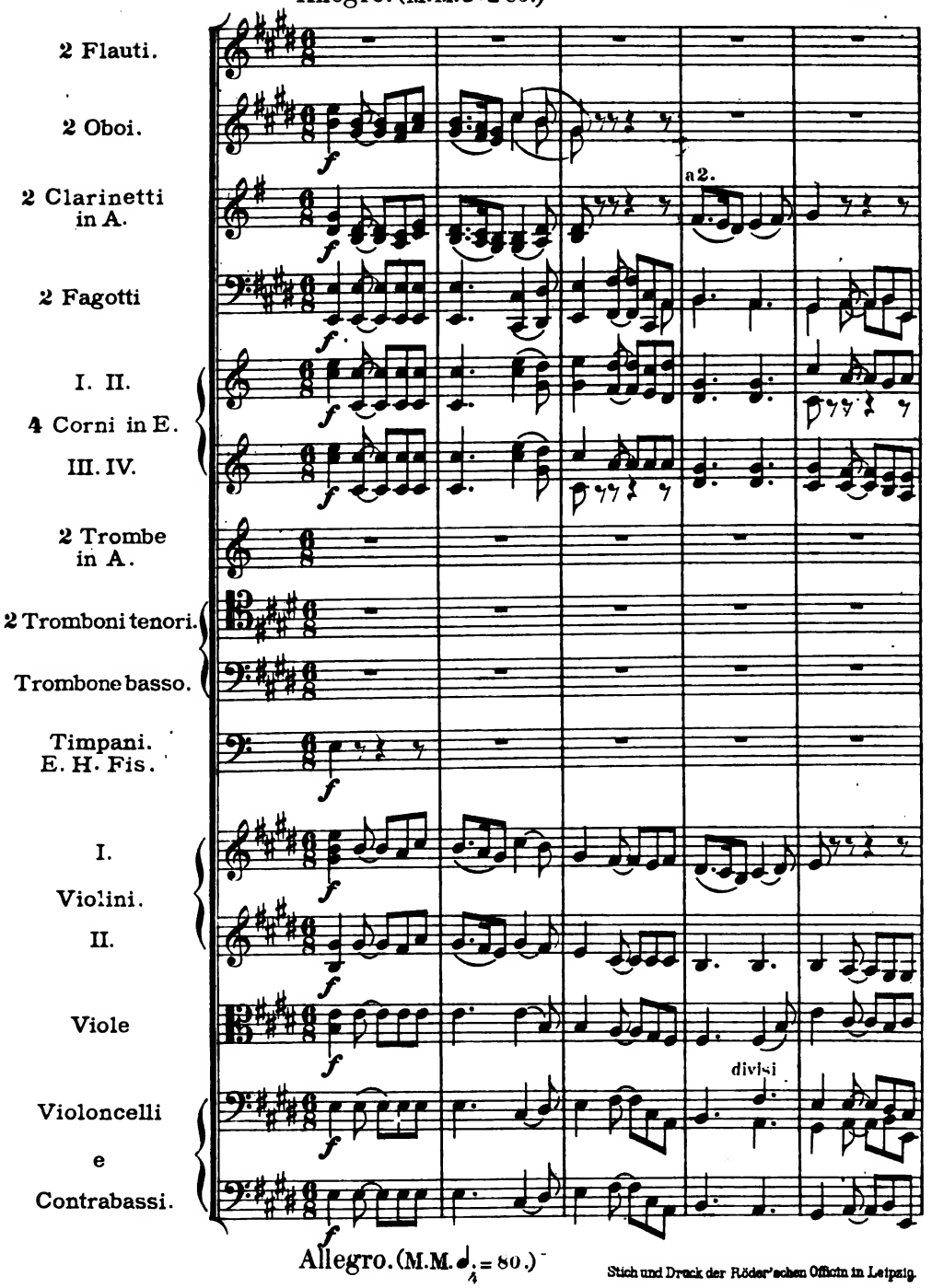
и благодарности.

Авторъ.

Symphonie.

I.

Allegro. (M.M. ♩. = 80.) par Alexandre Glazounow, Op. 5.



Allegro. (M.M. ♩. = 80.)

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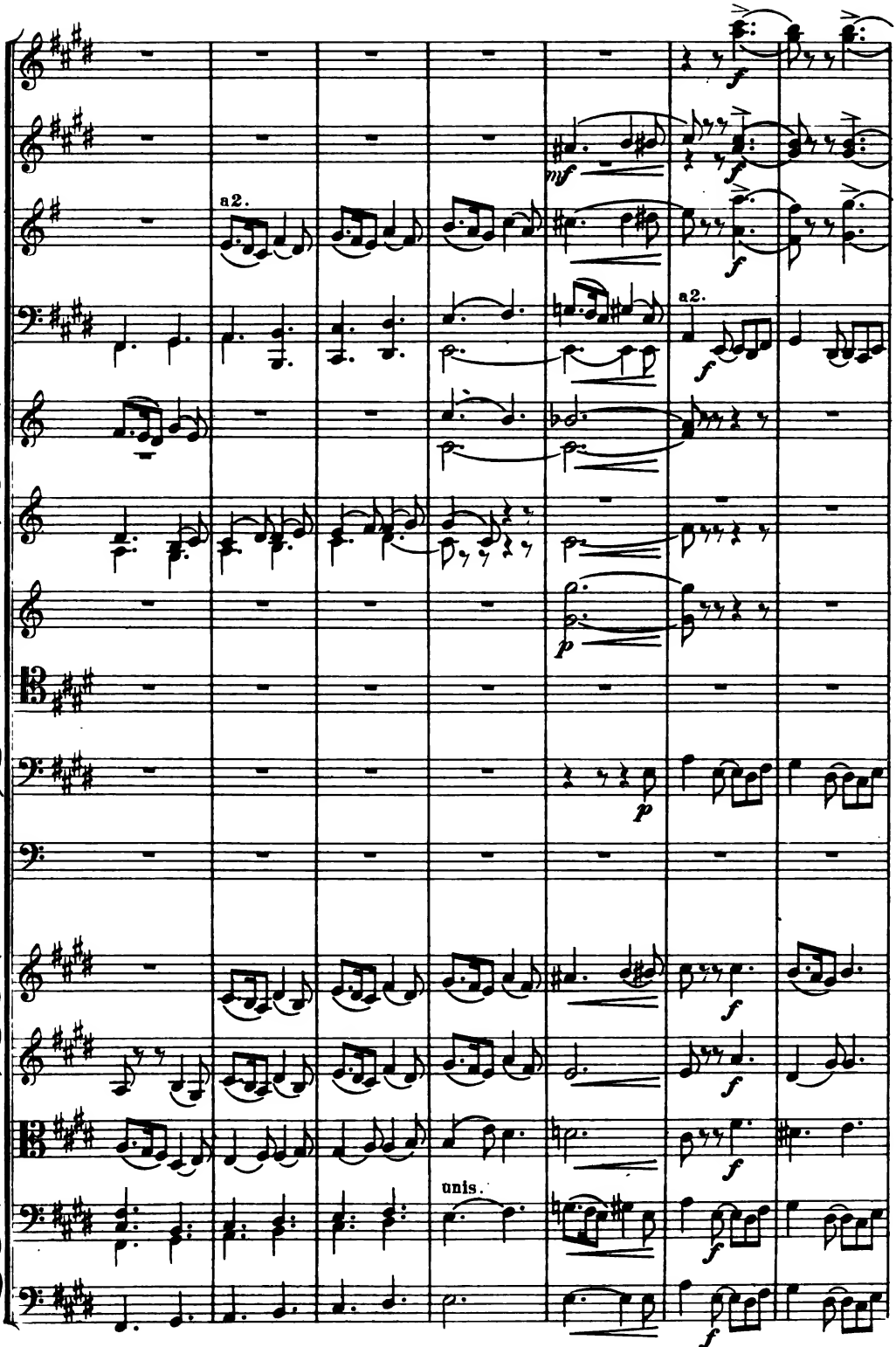
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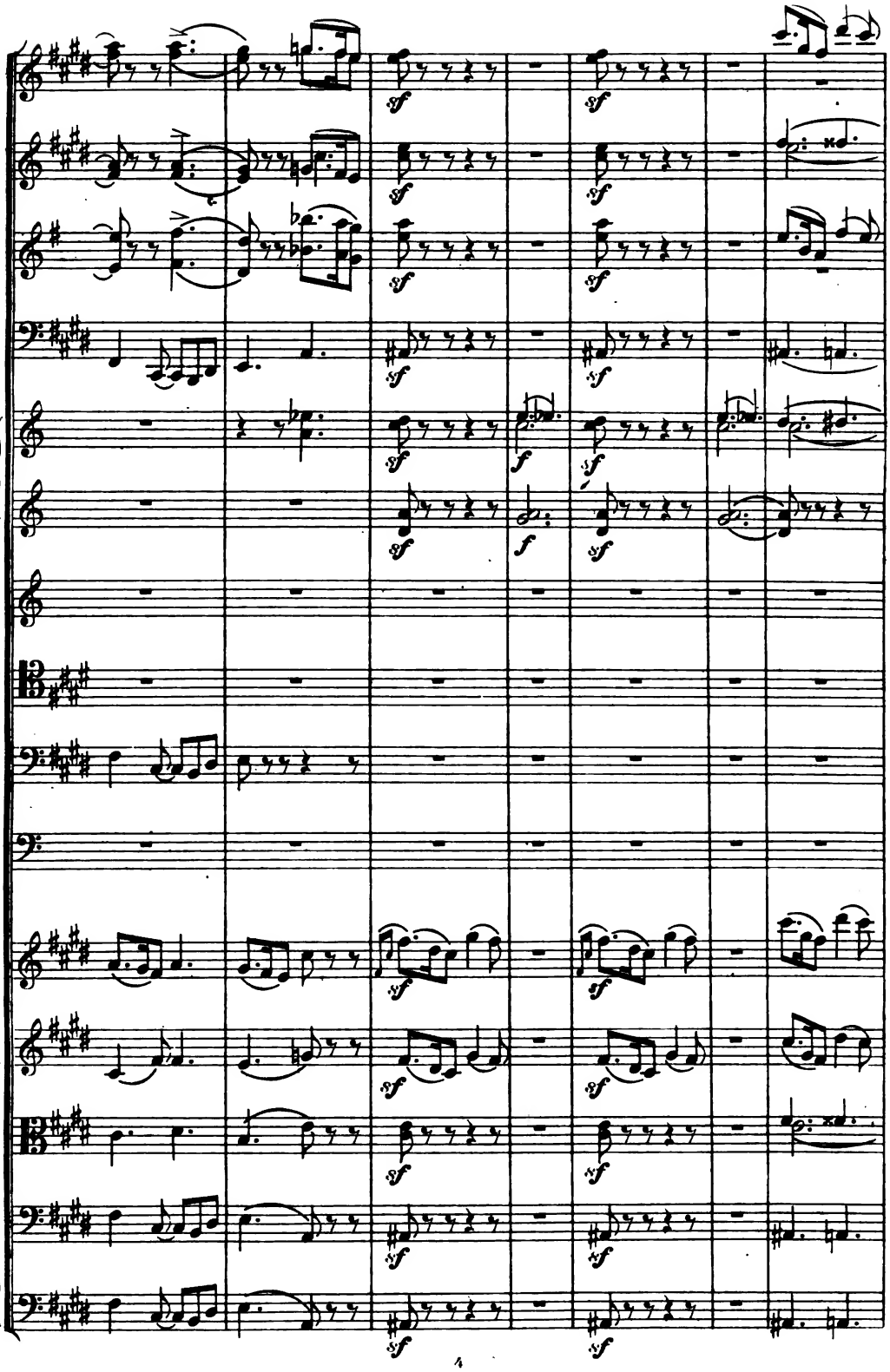
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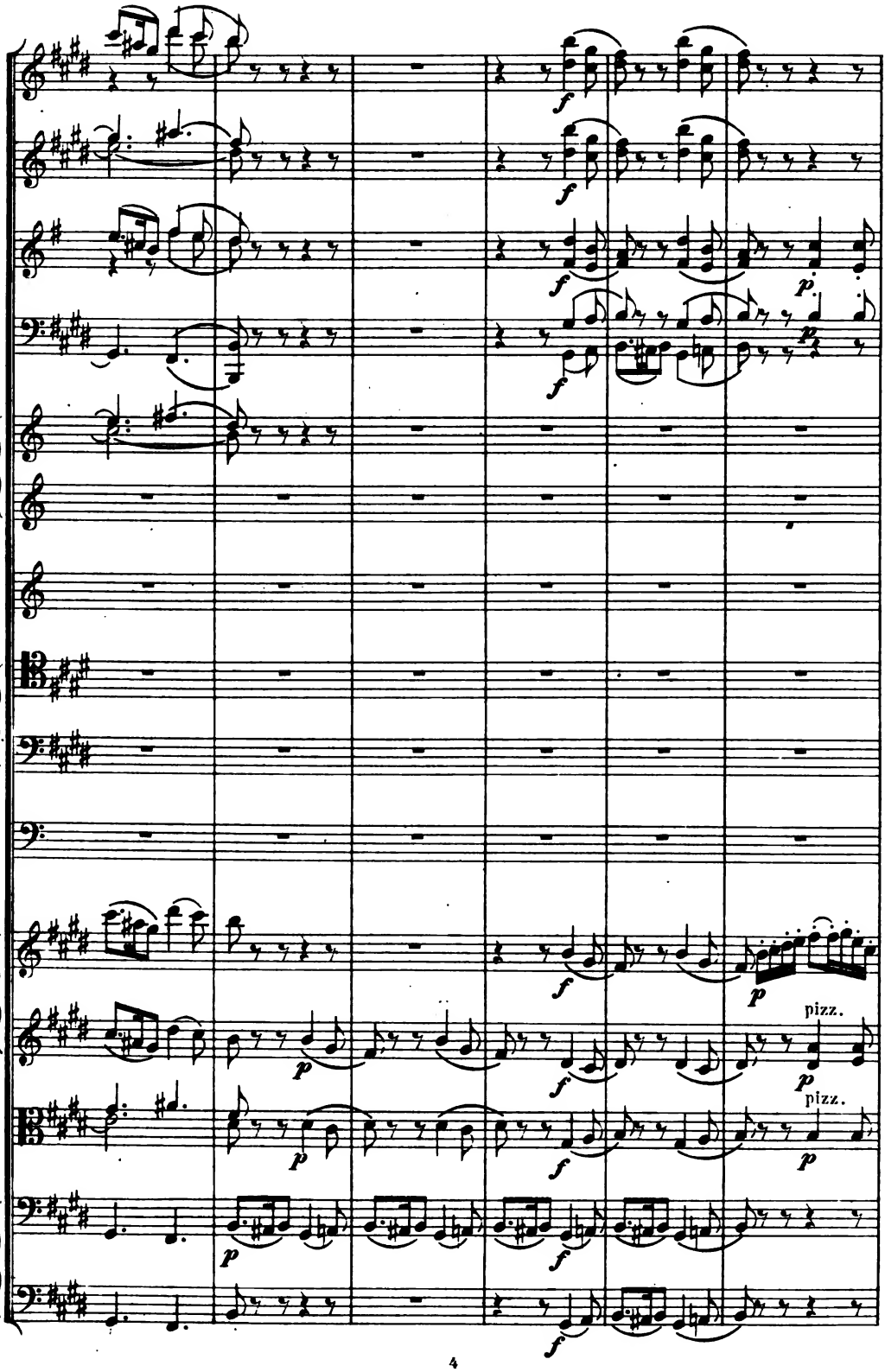
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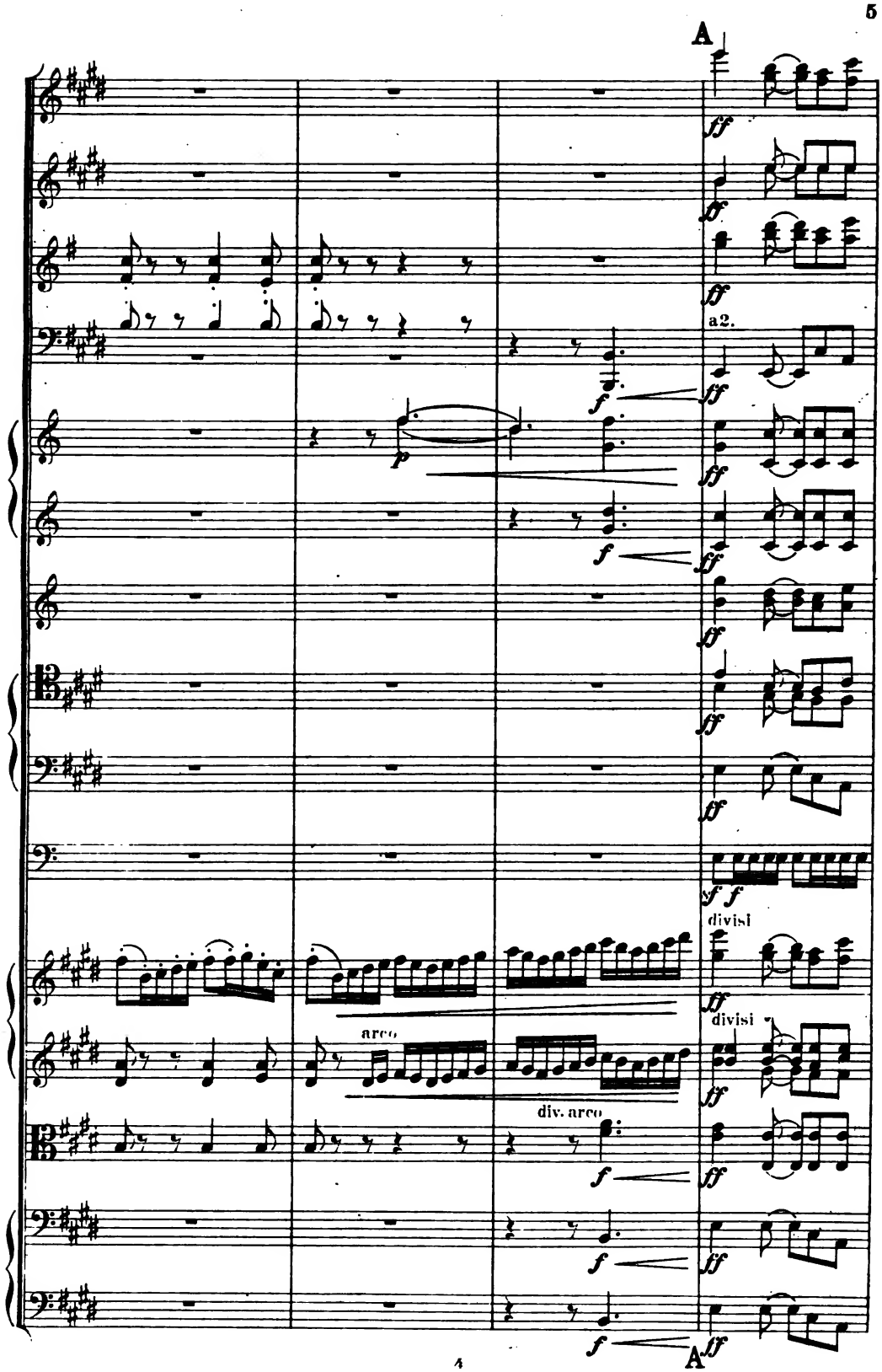
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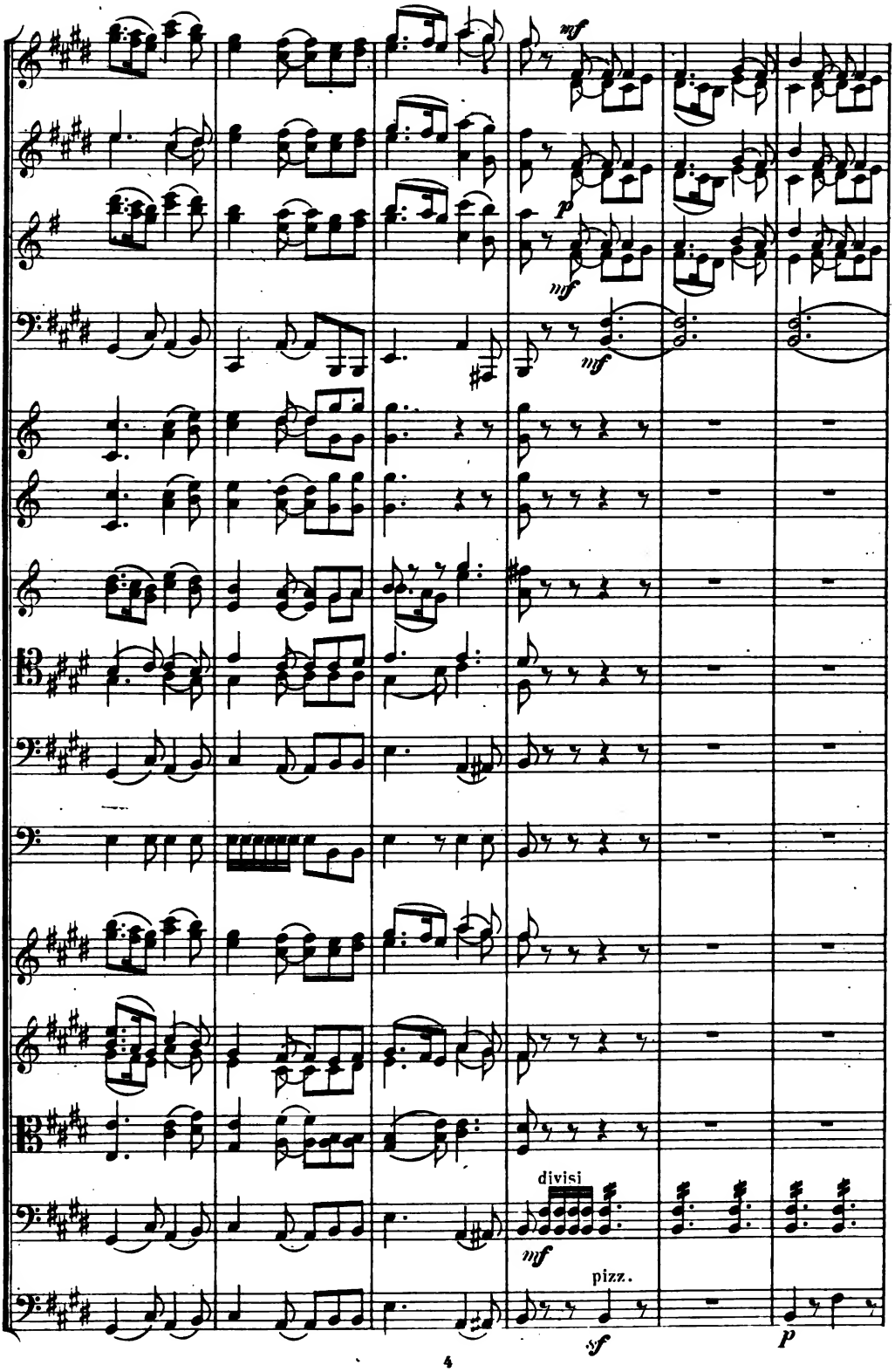
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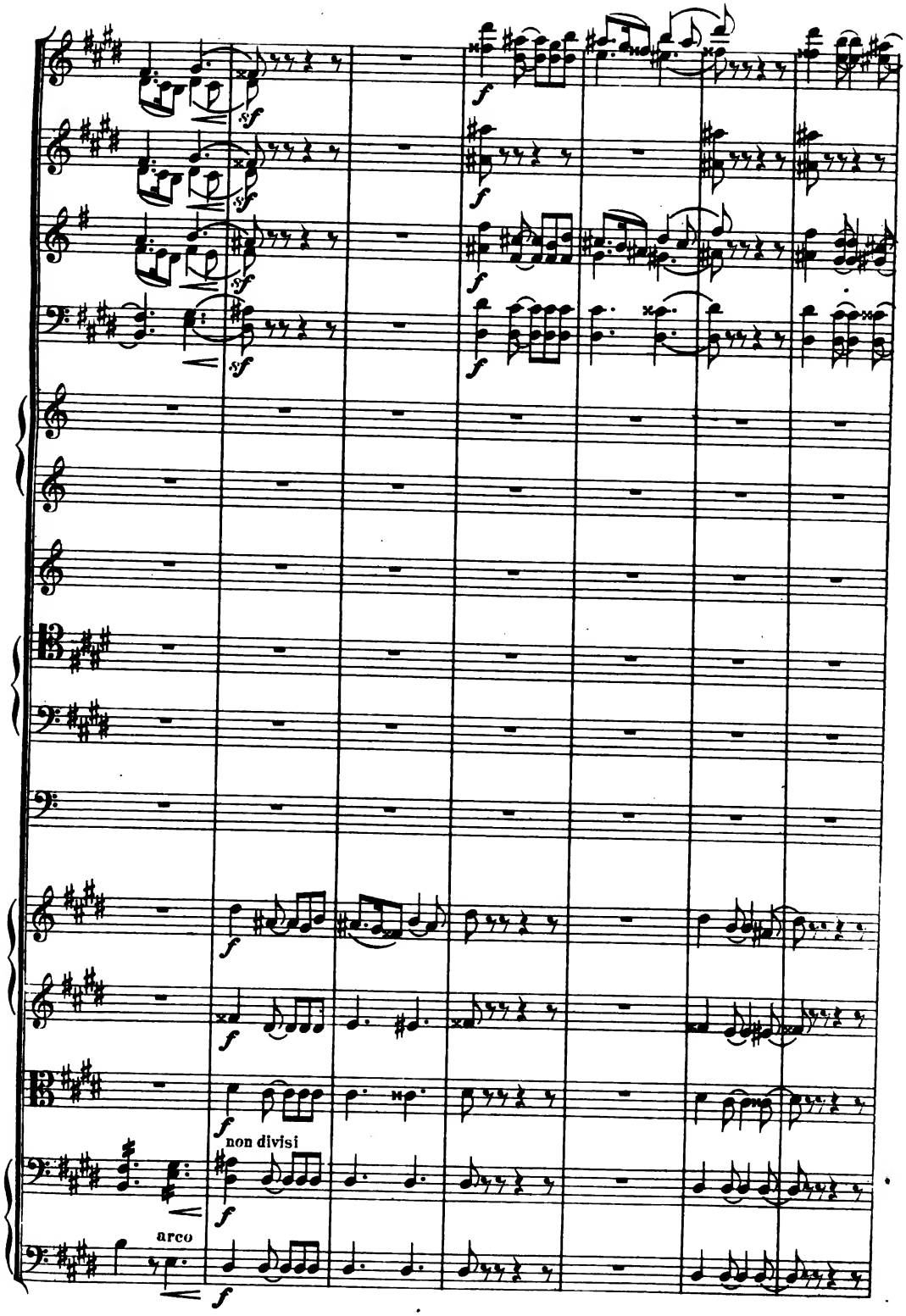
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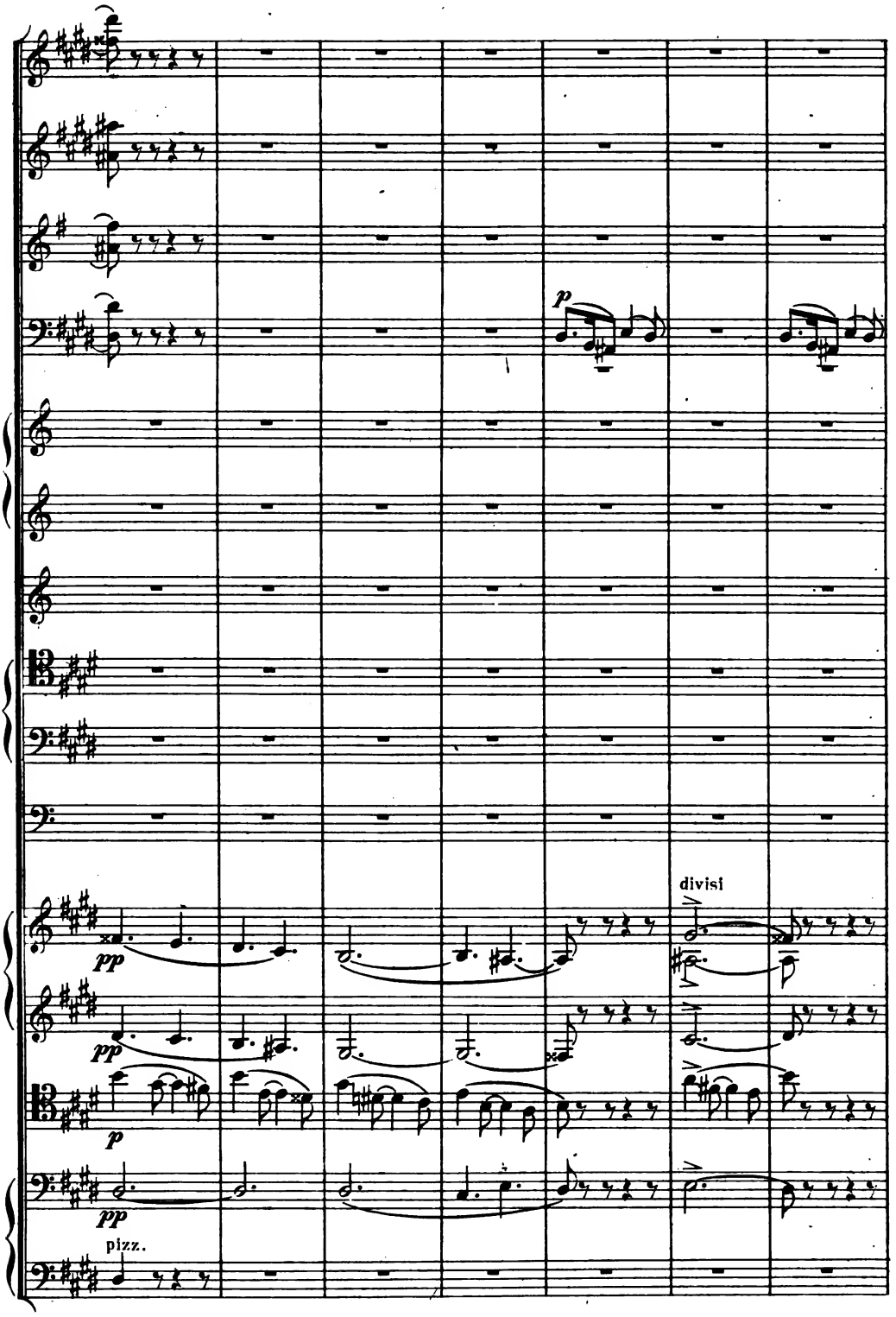
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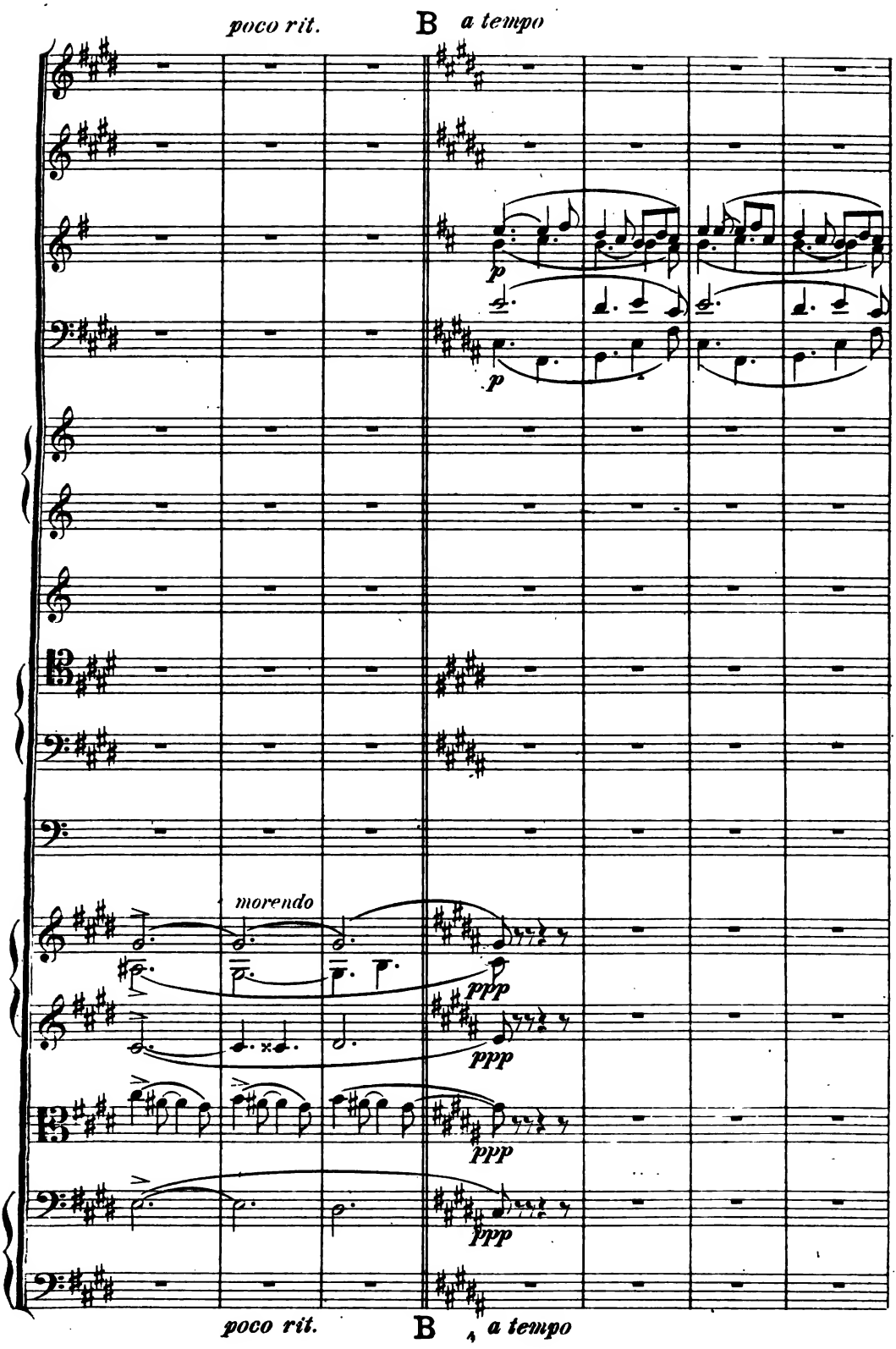
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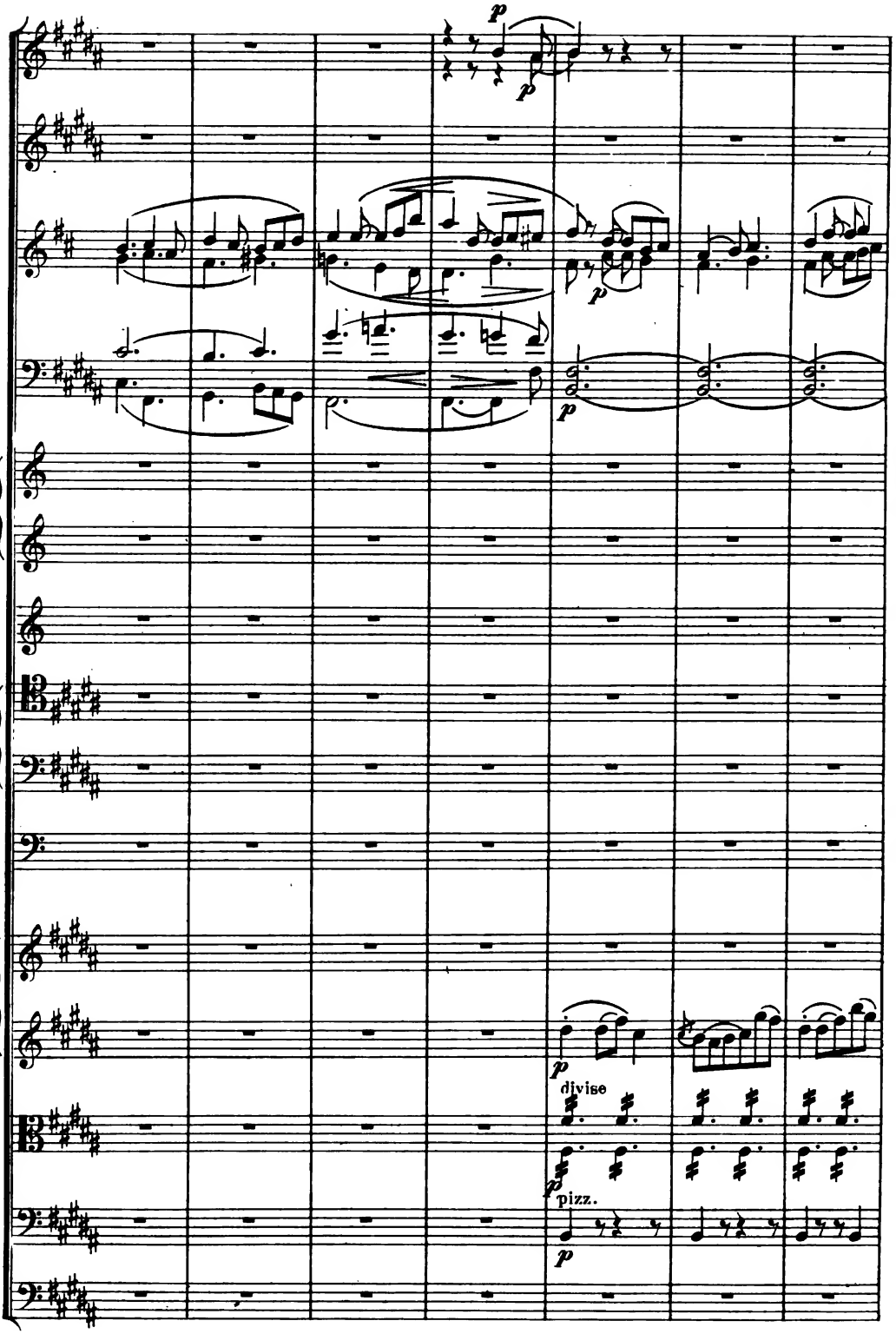
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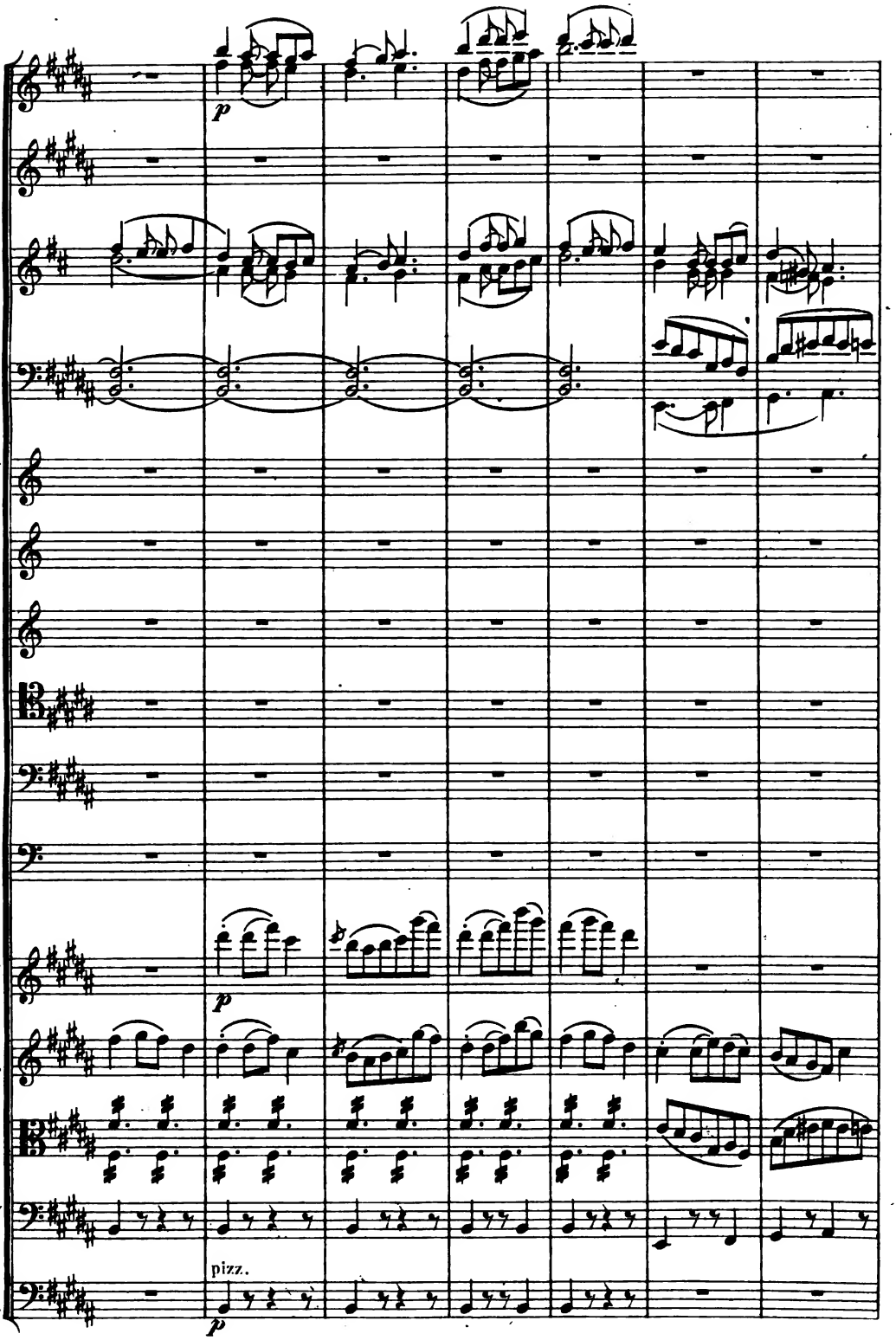
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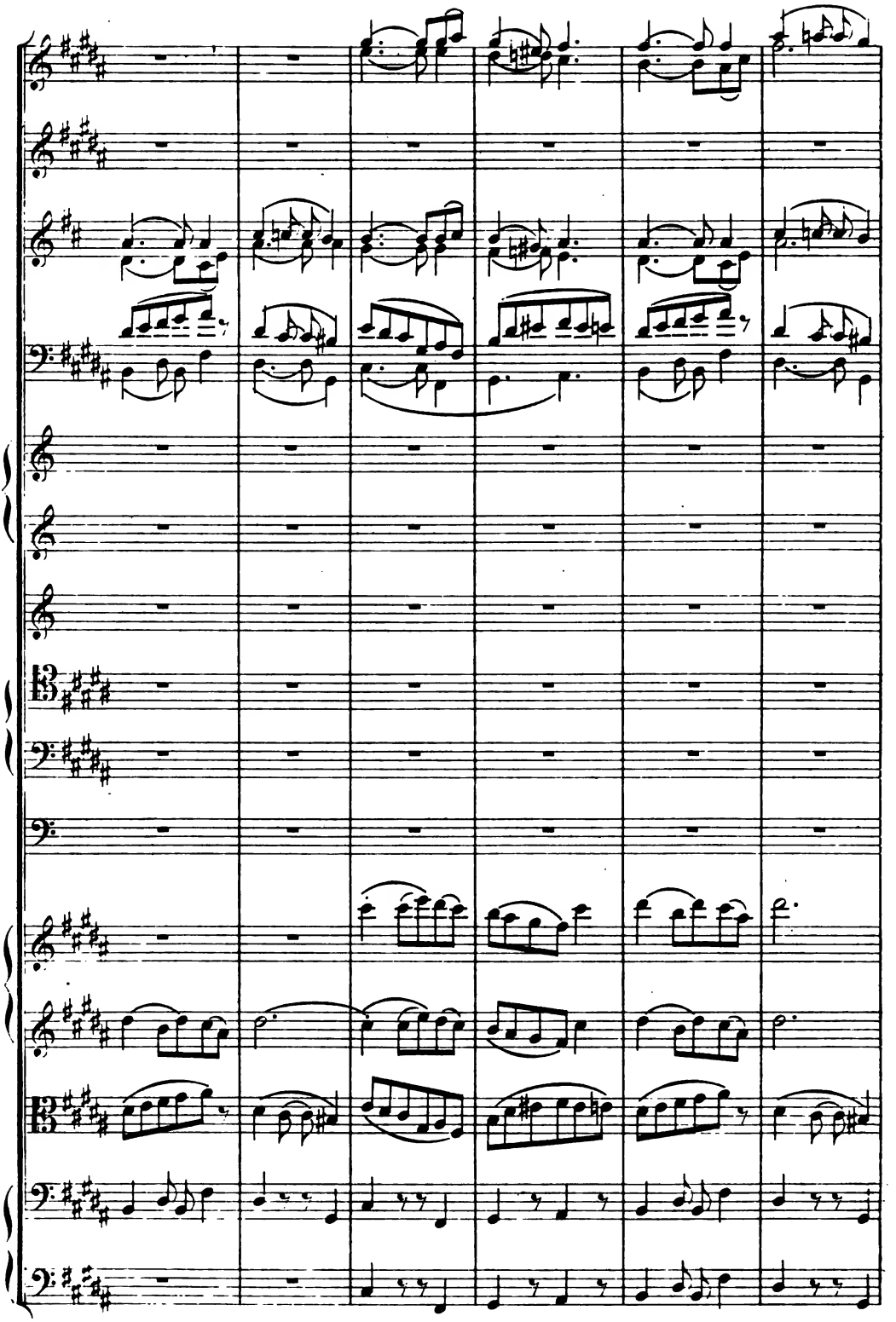

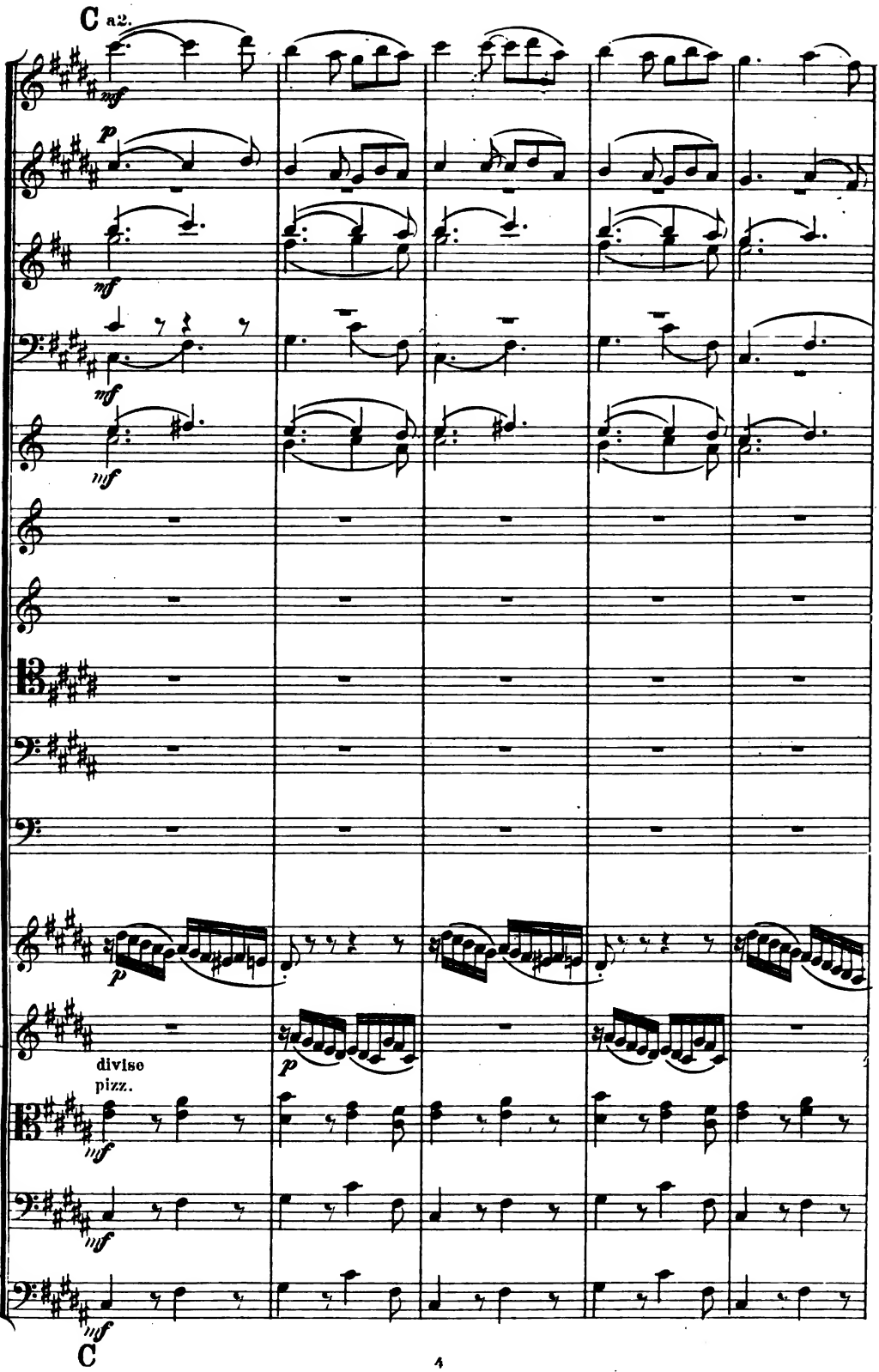
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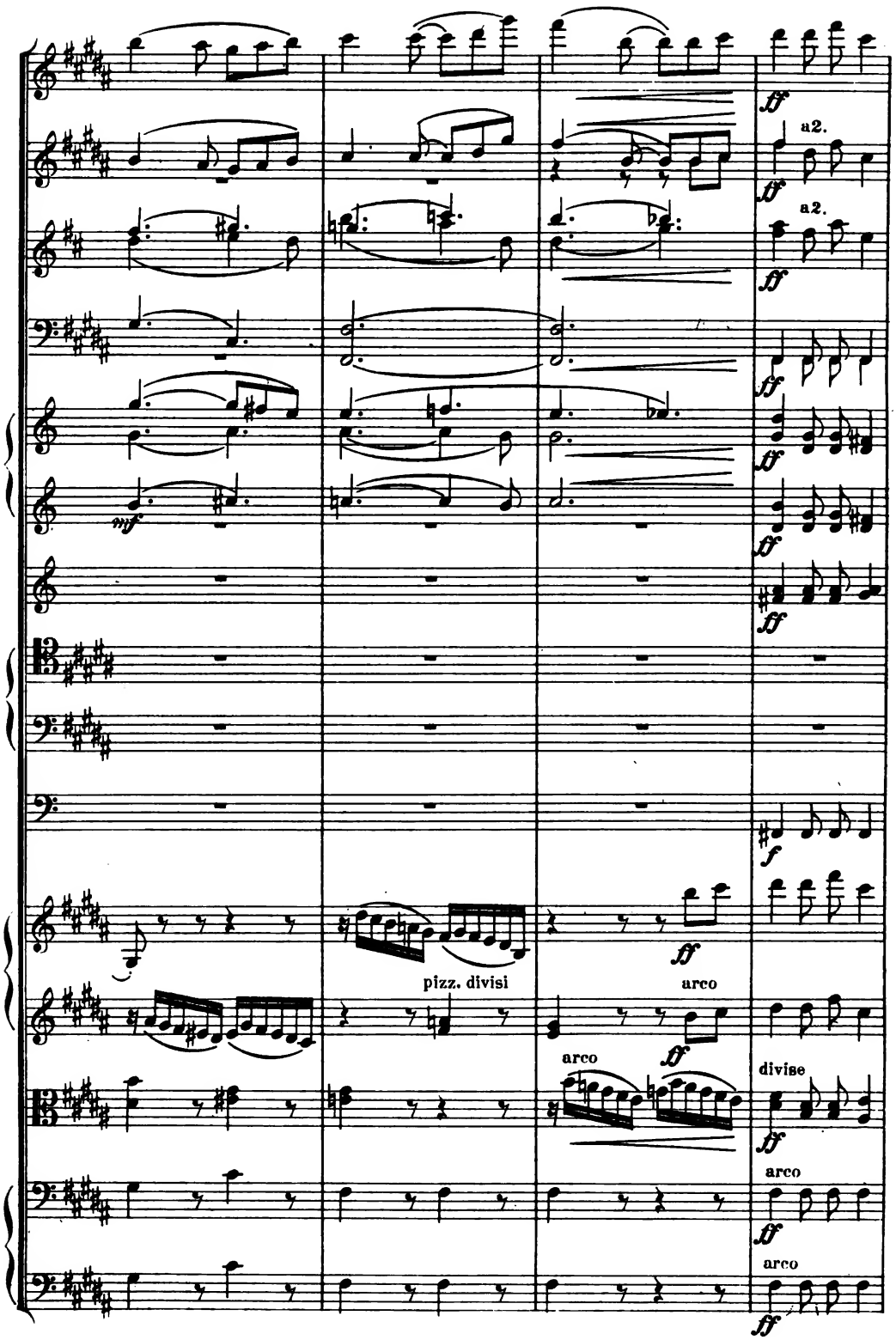
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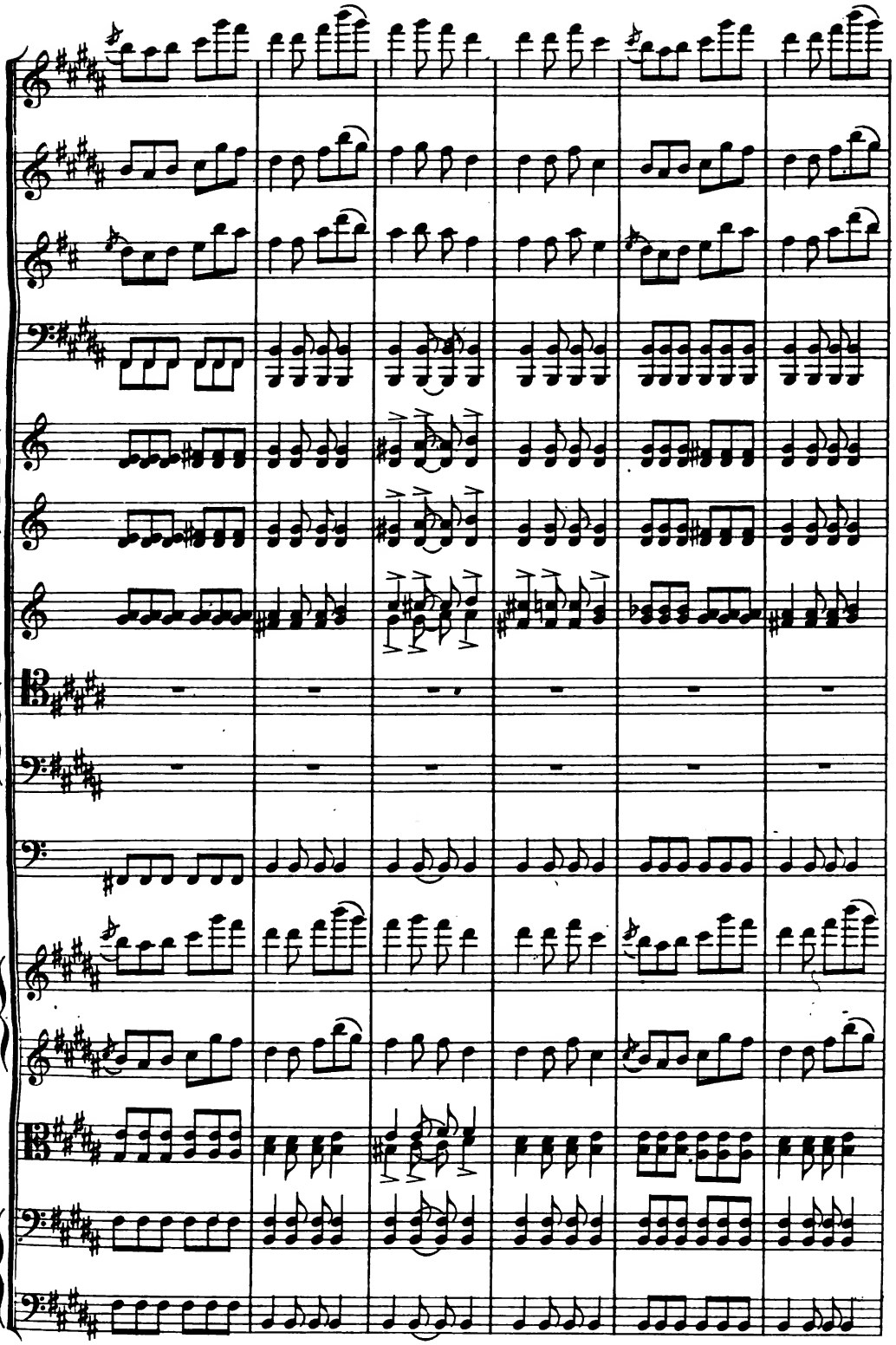

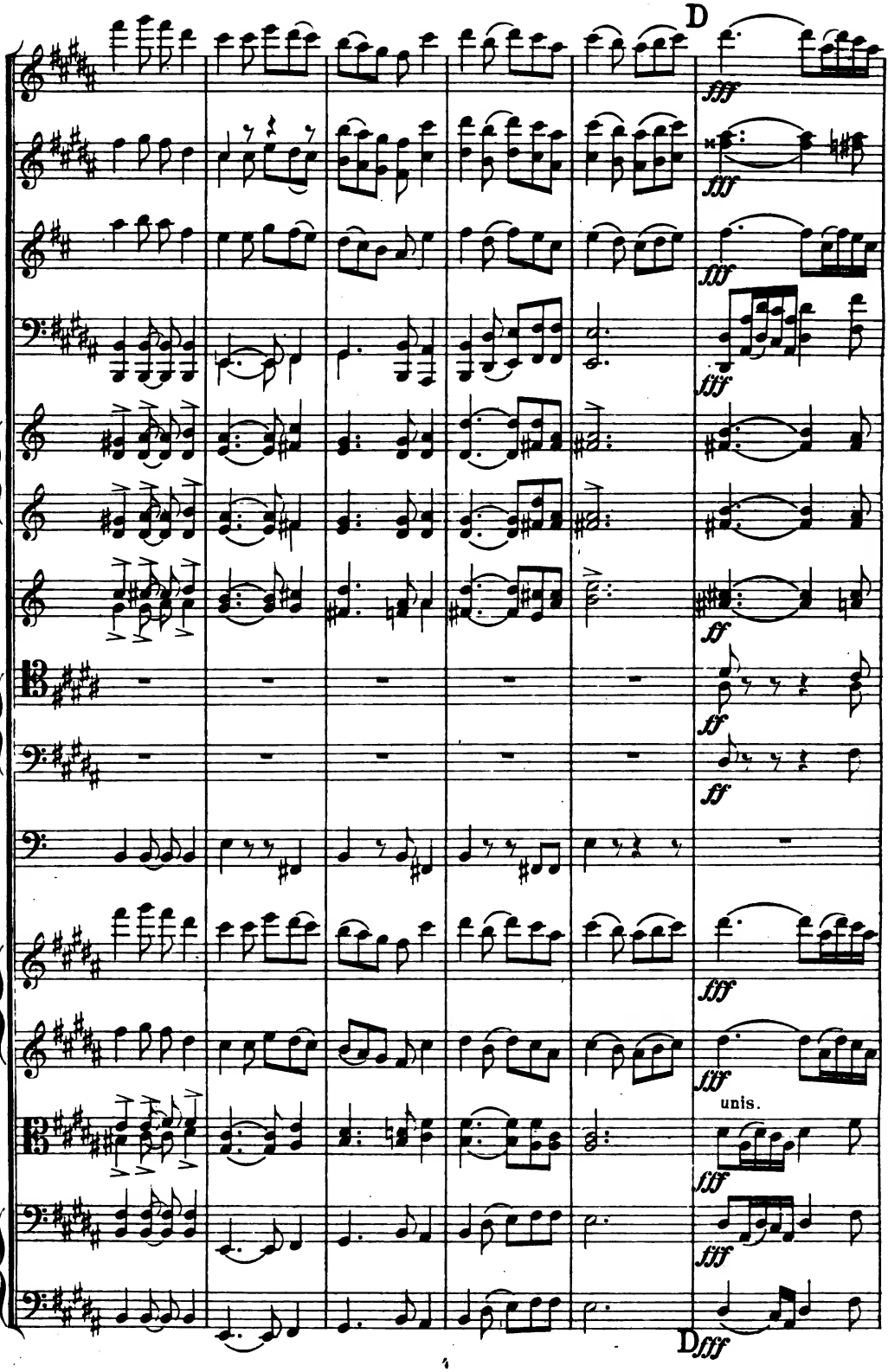
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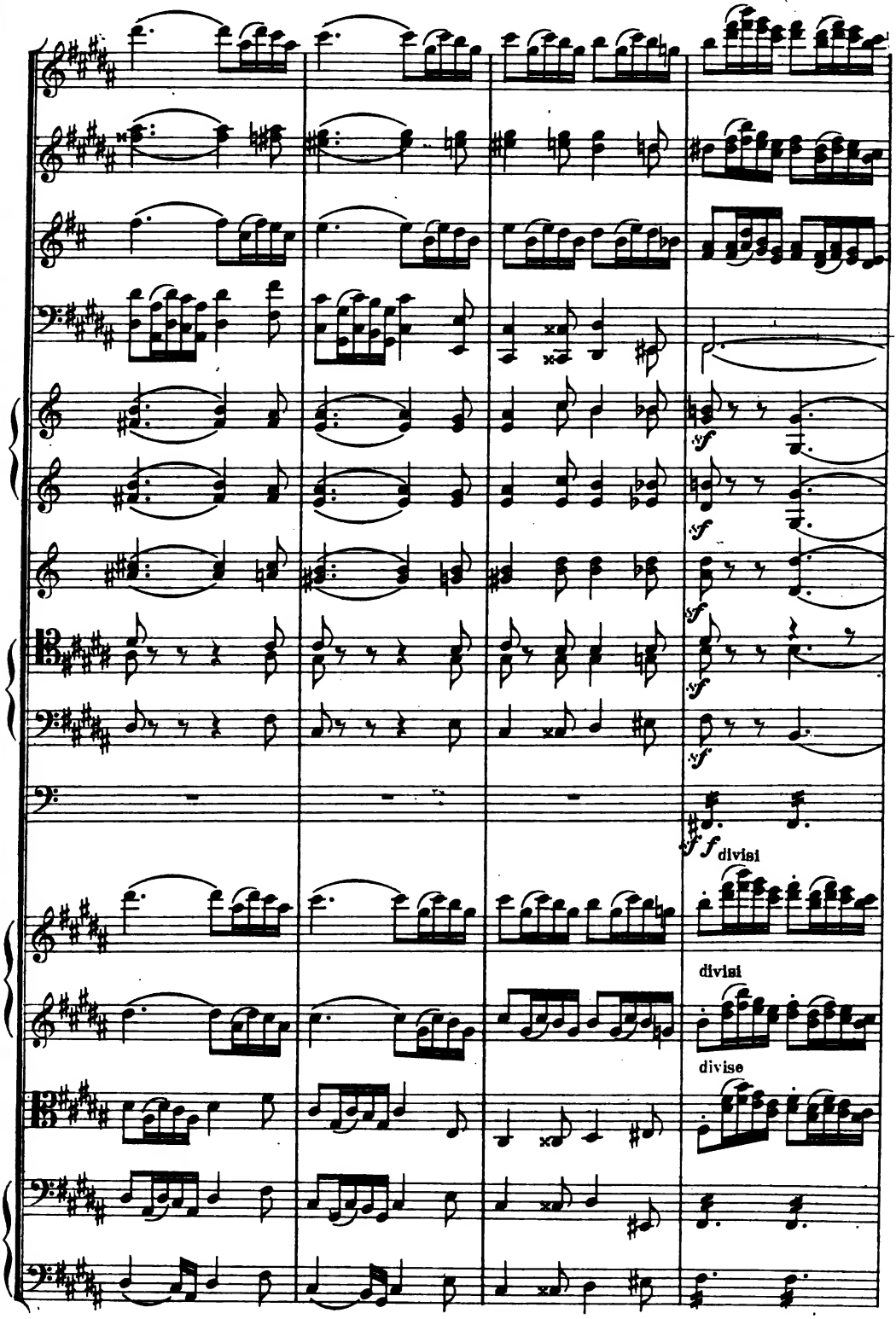
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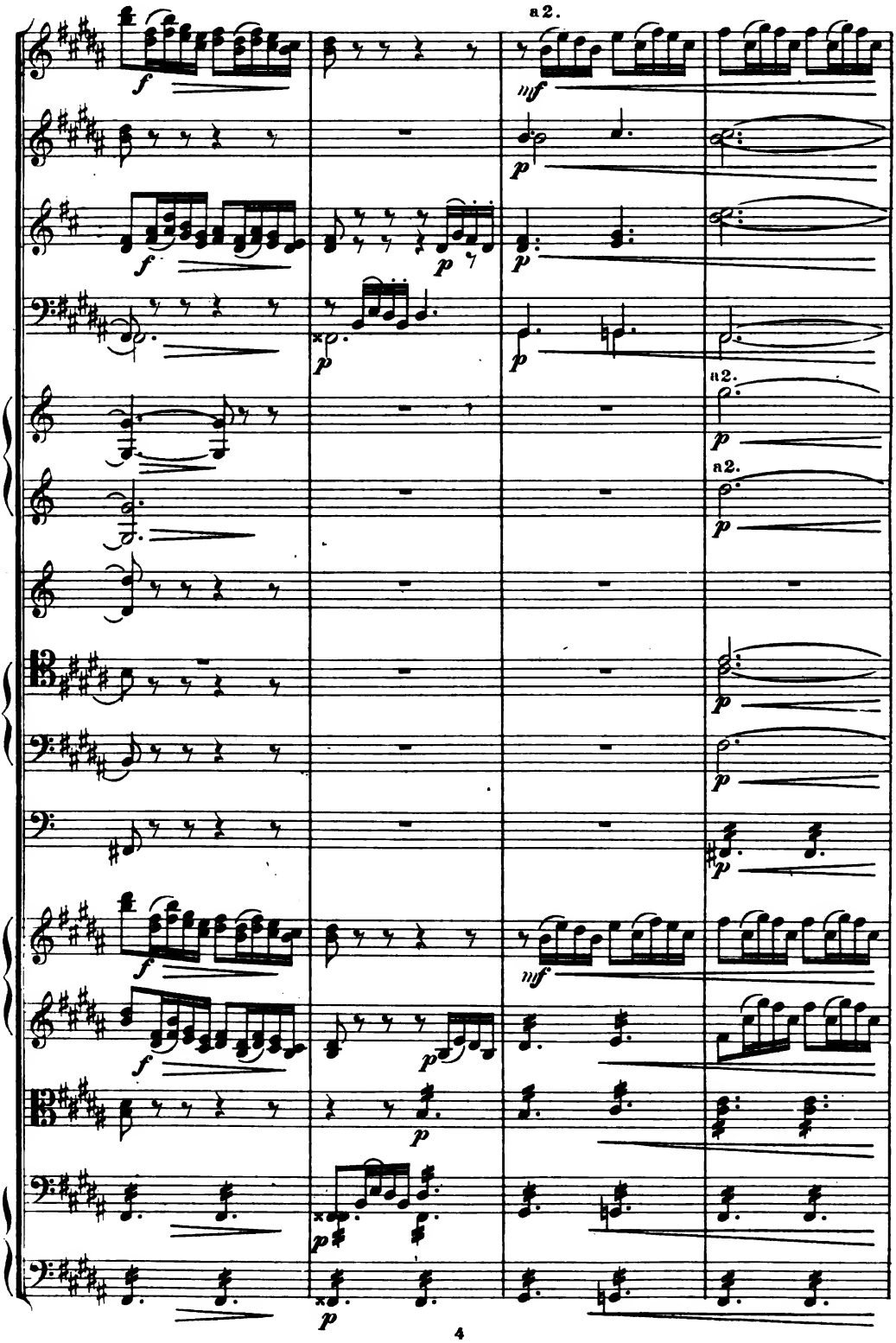
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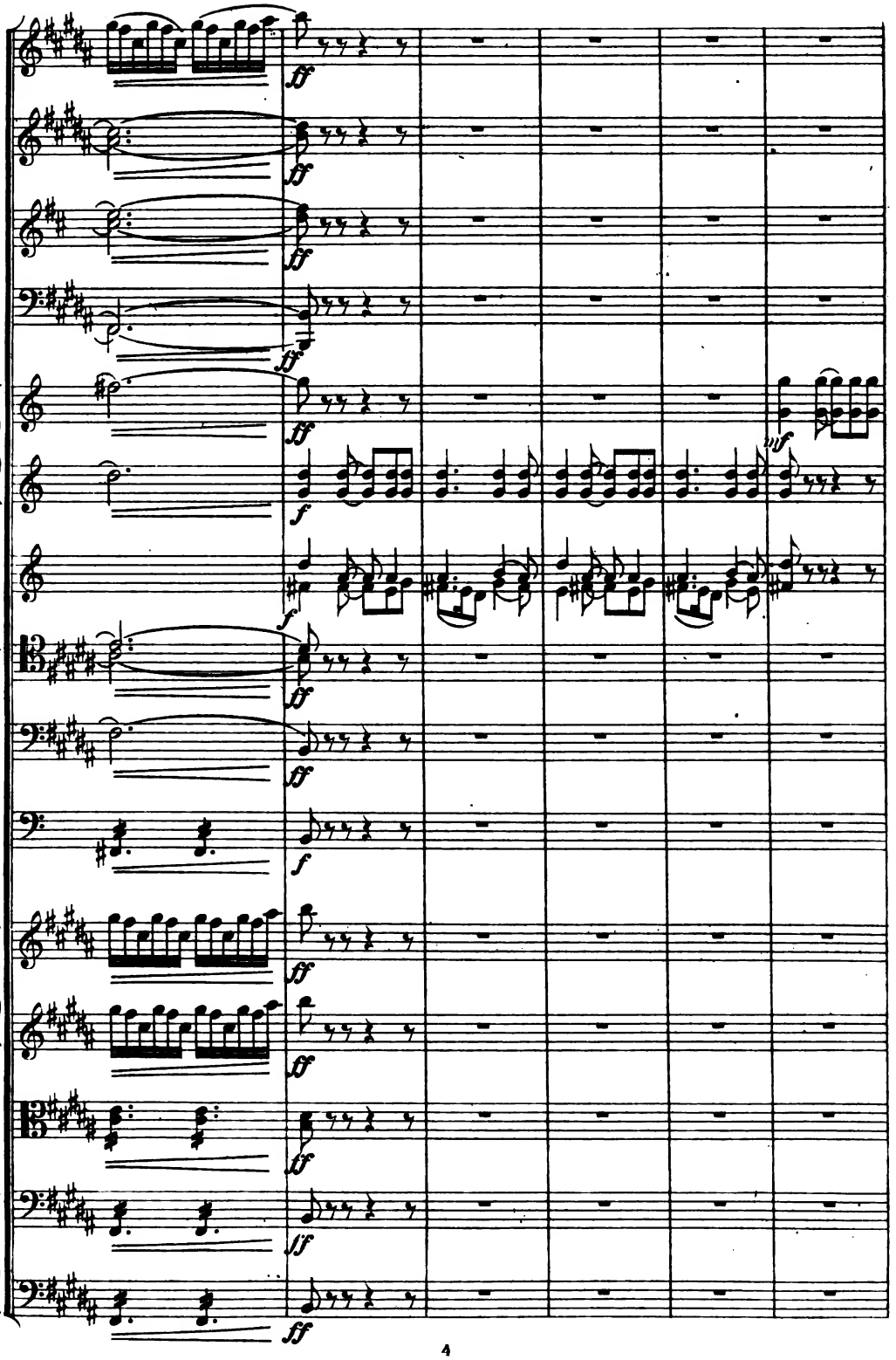
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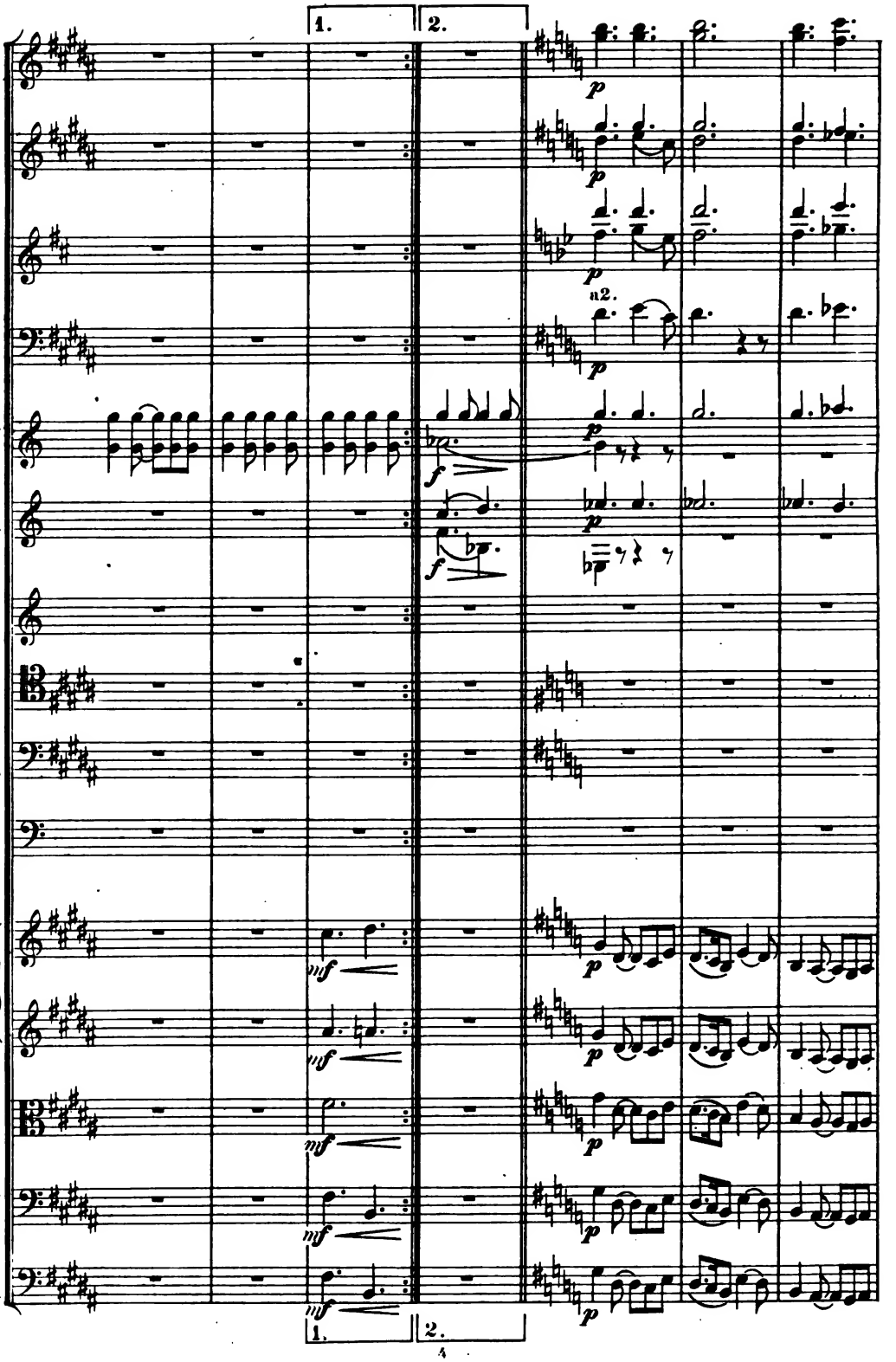
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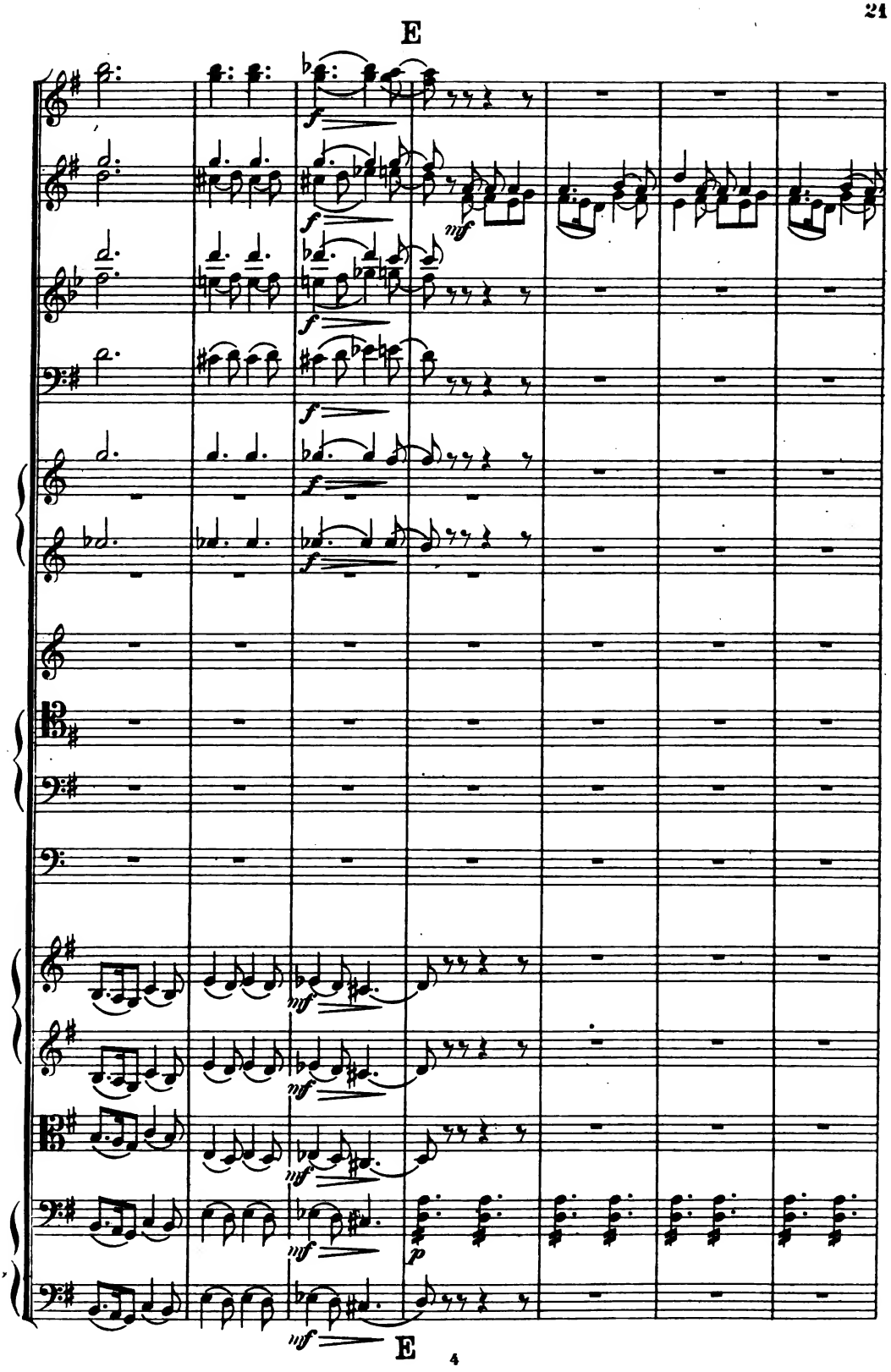
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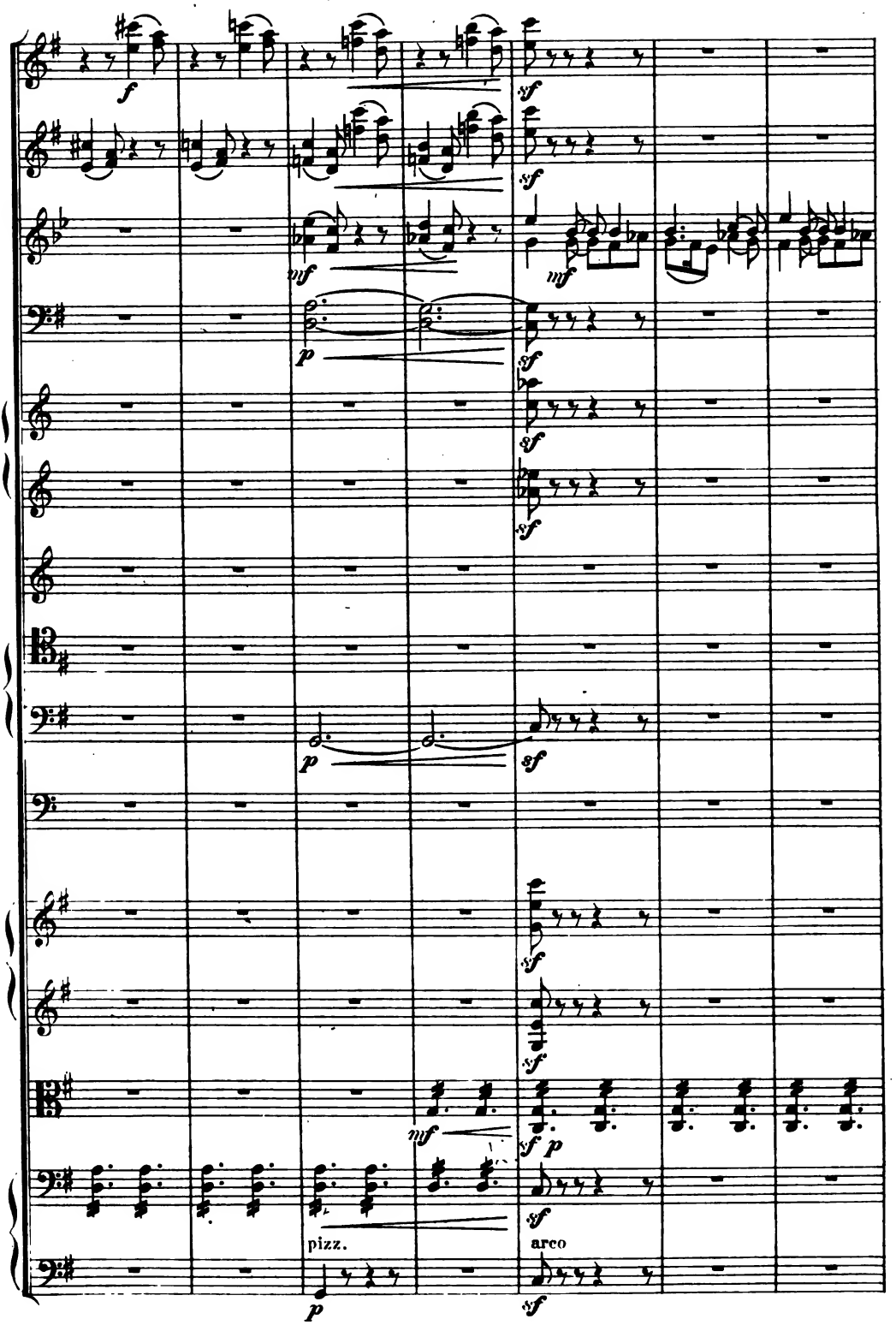
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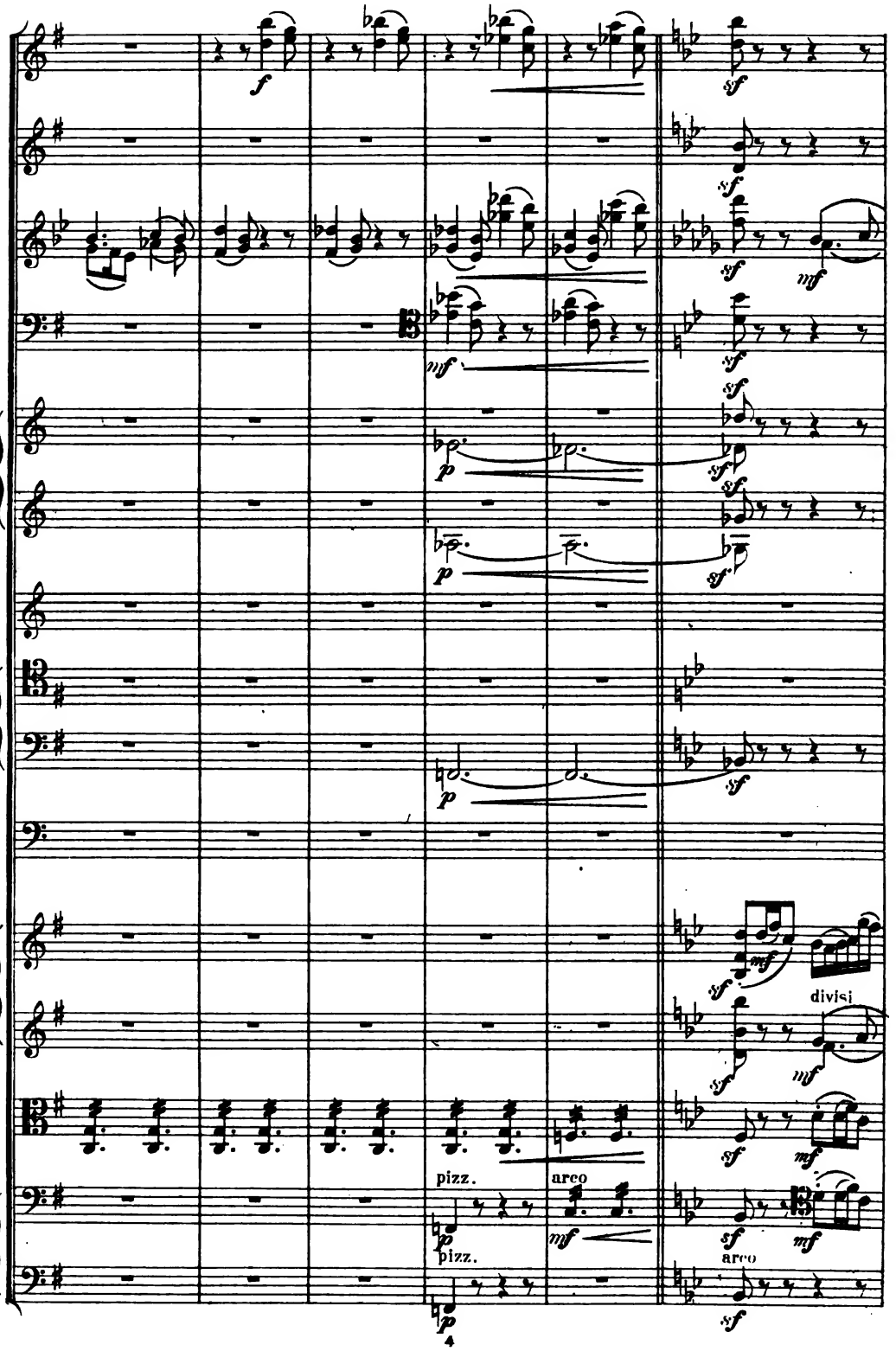
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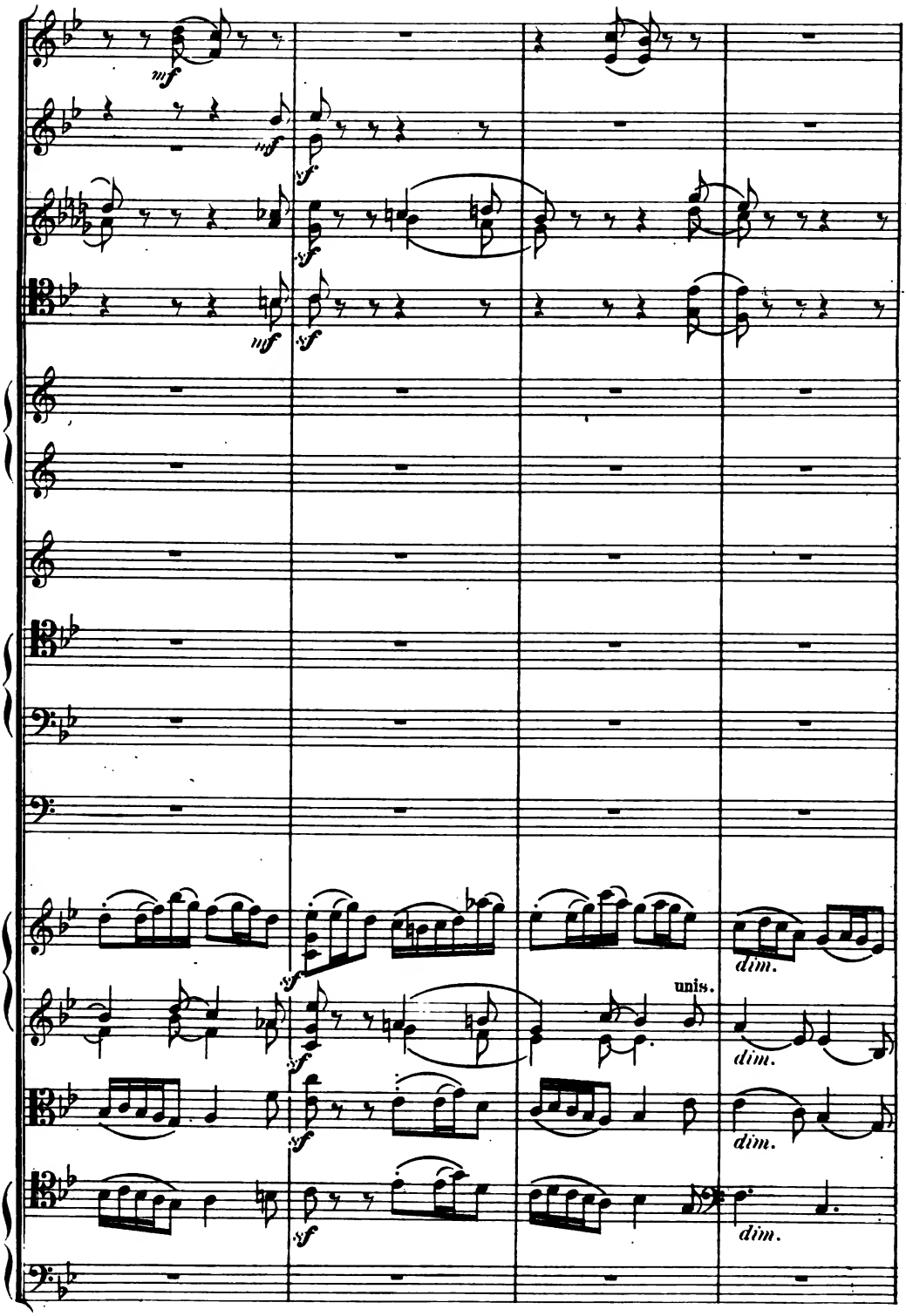
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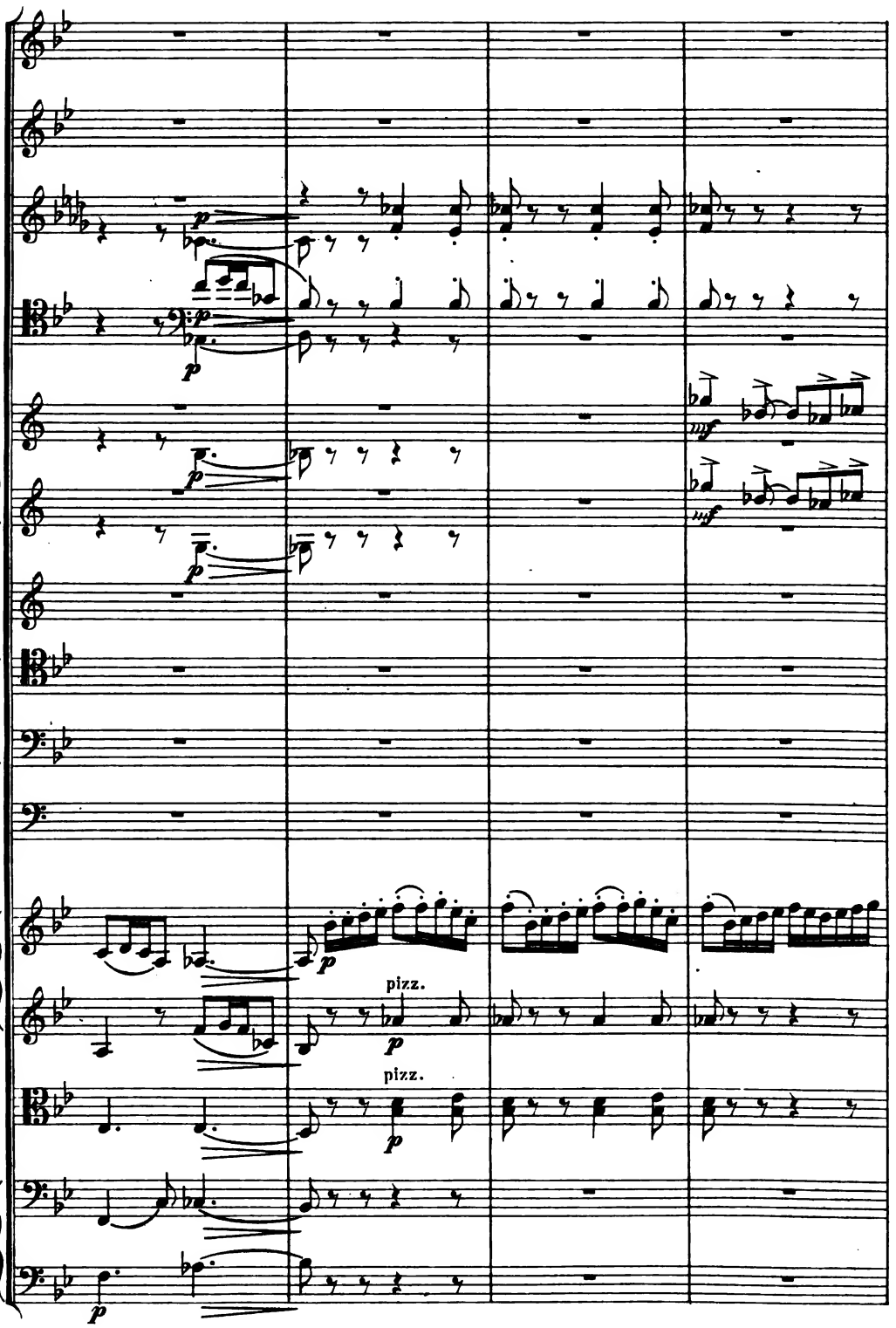
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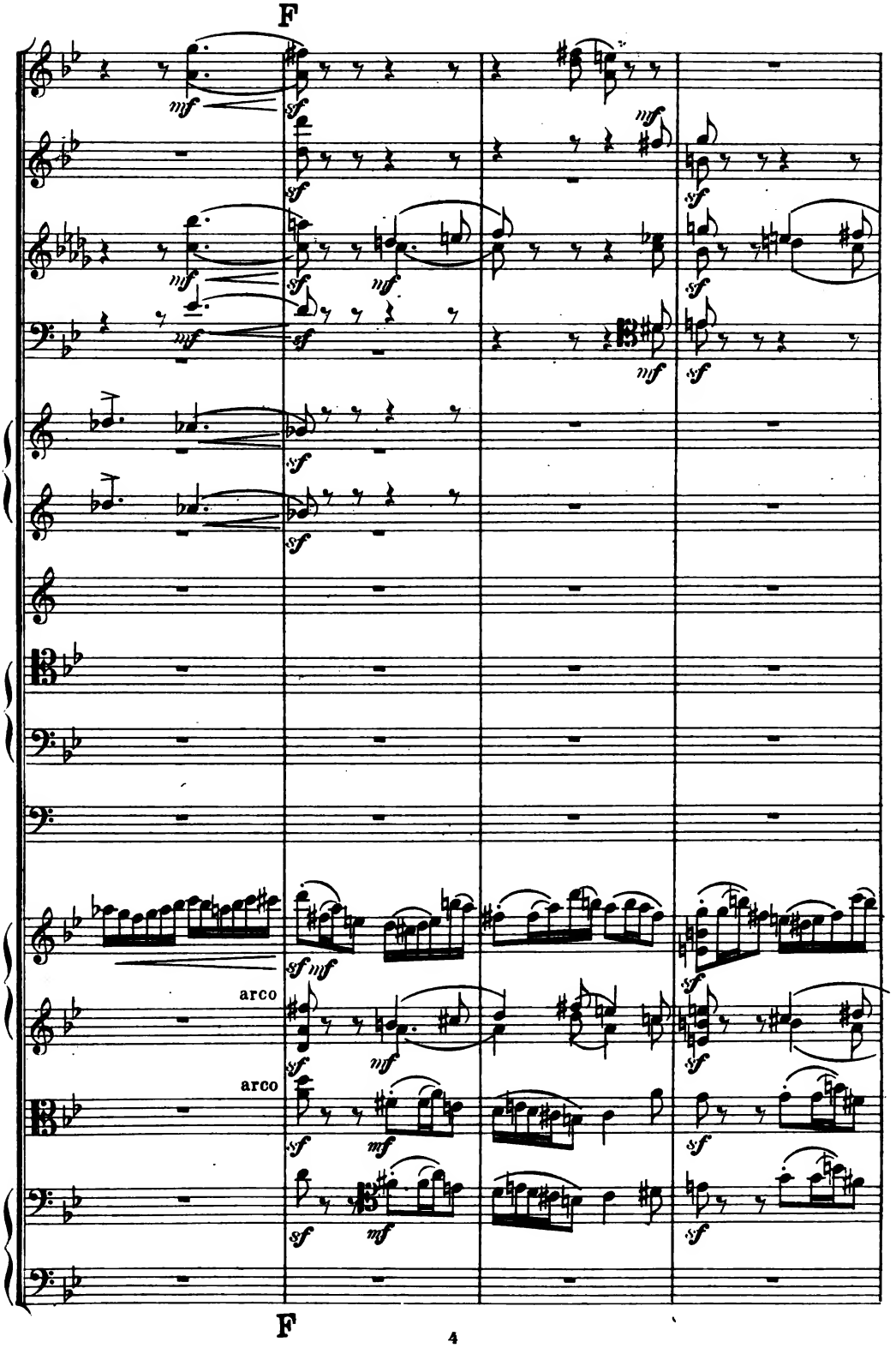
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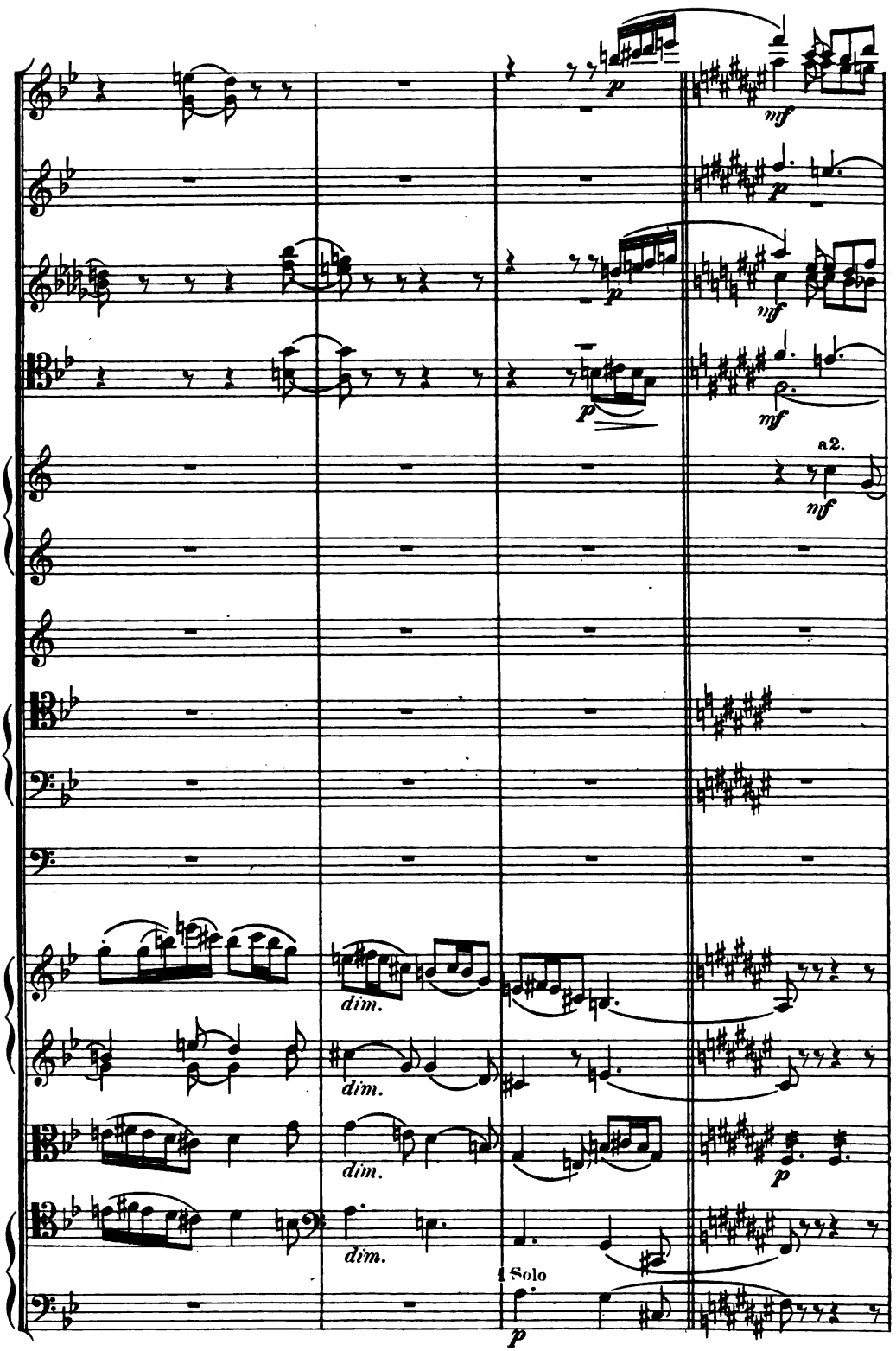
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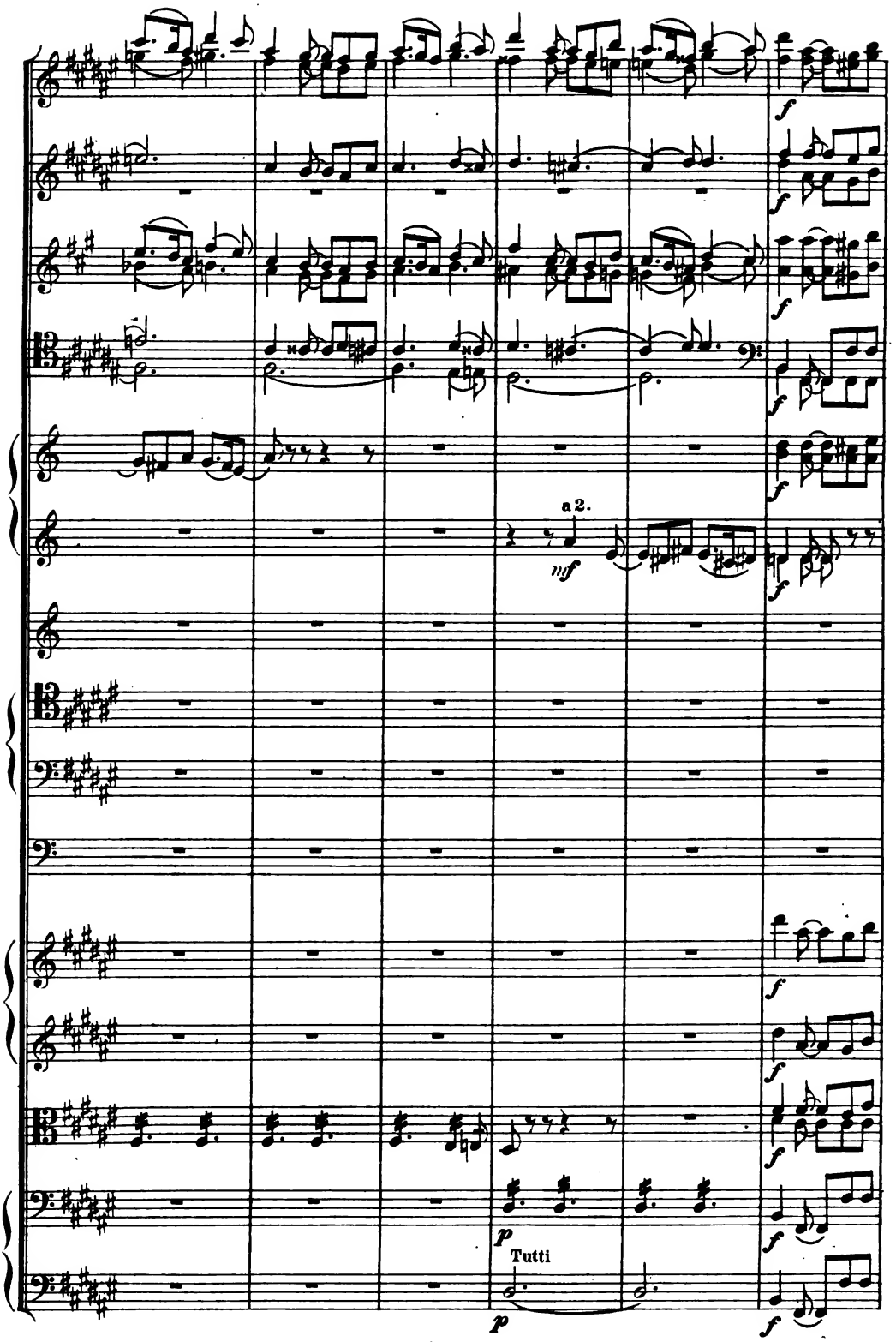
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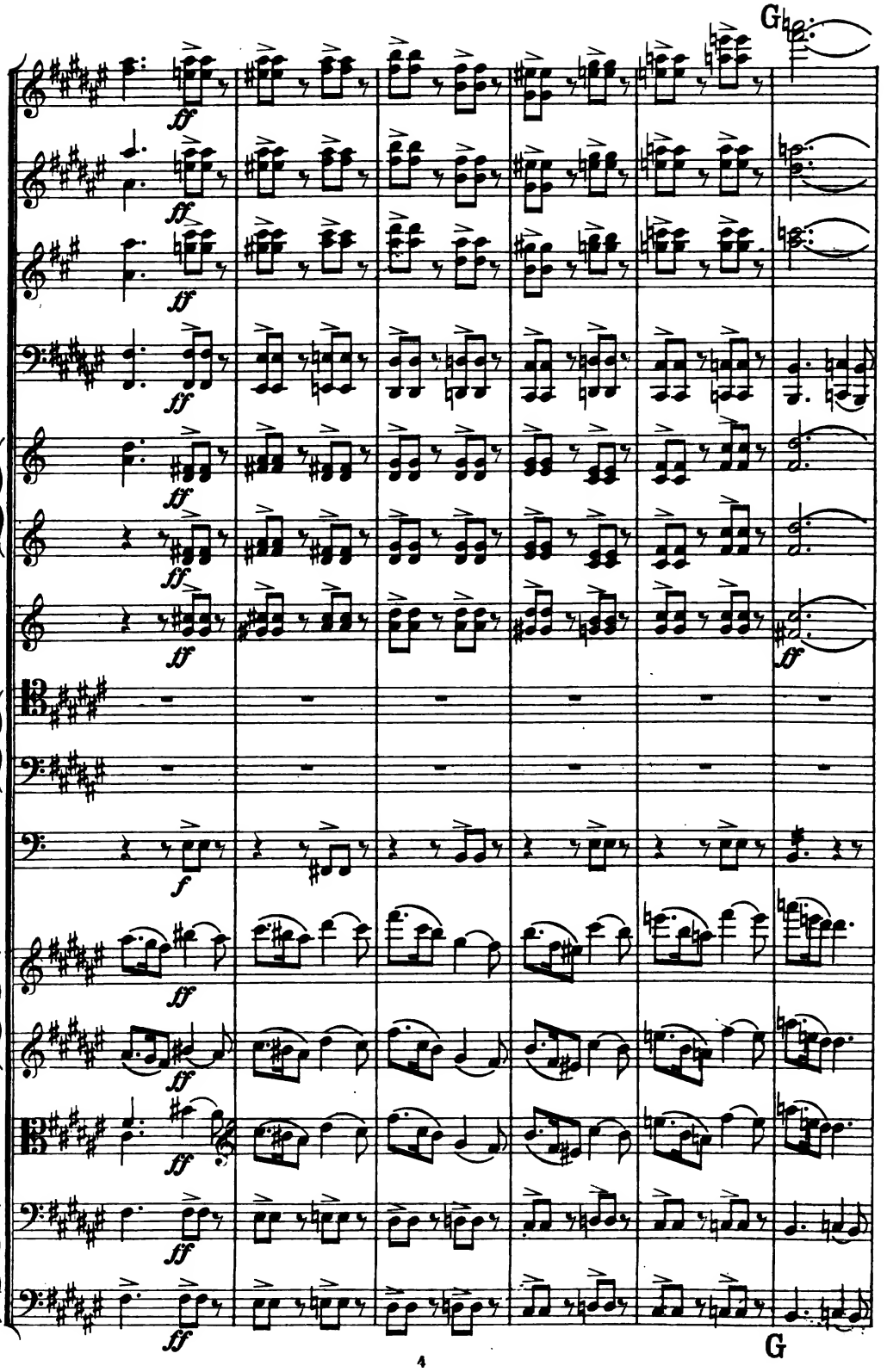
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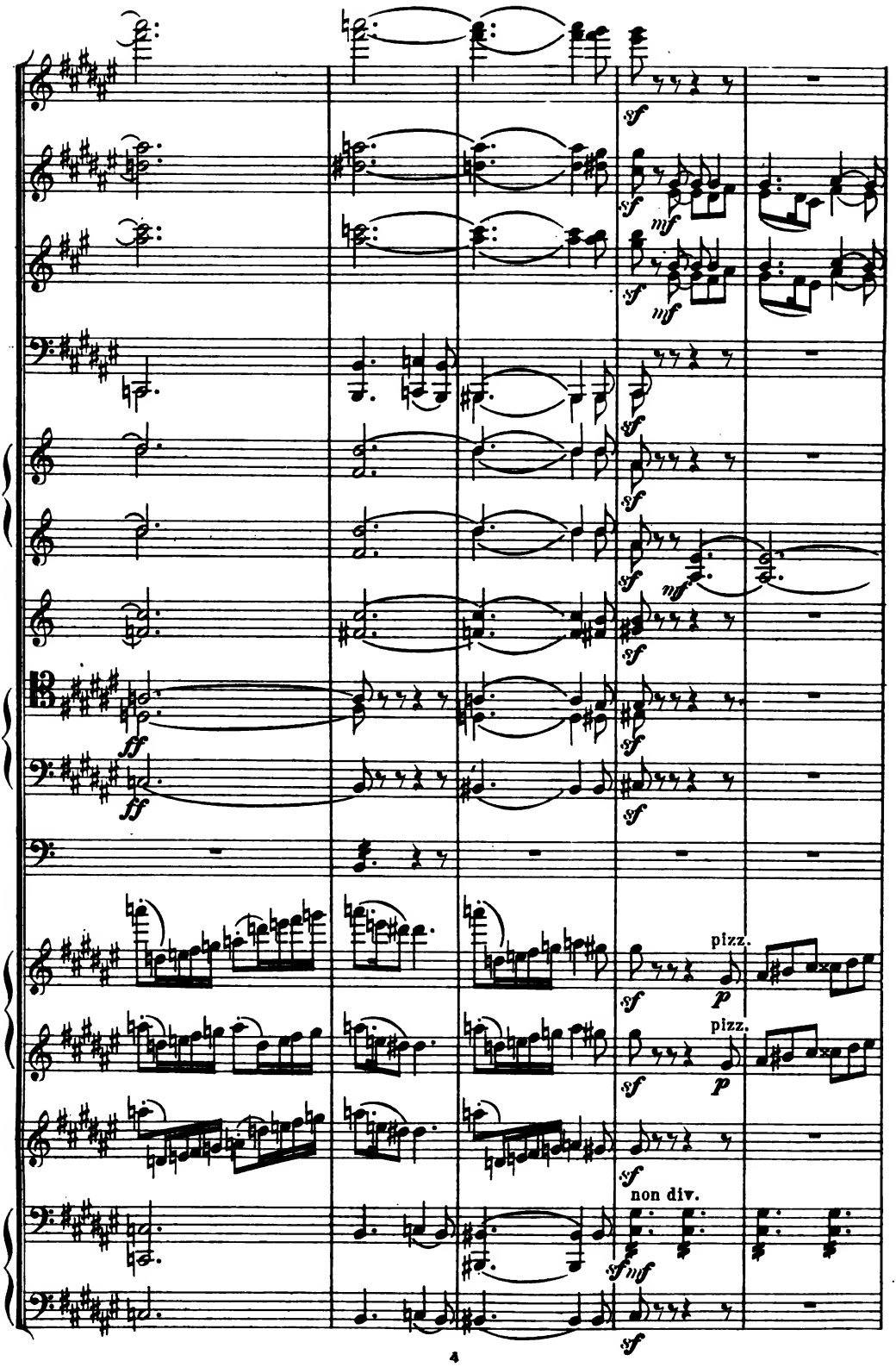
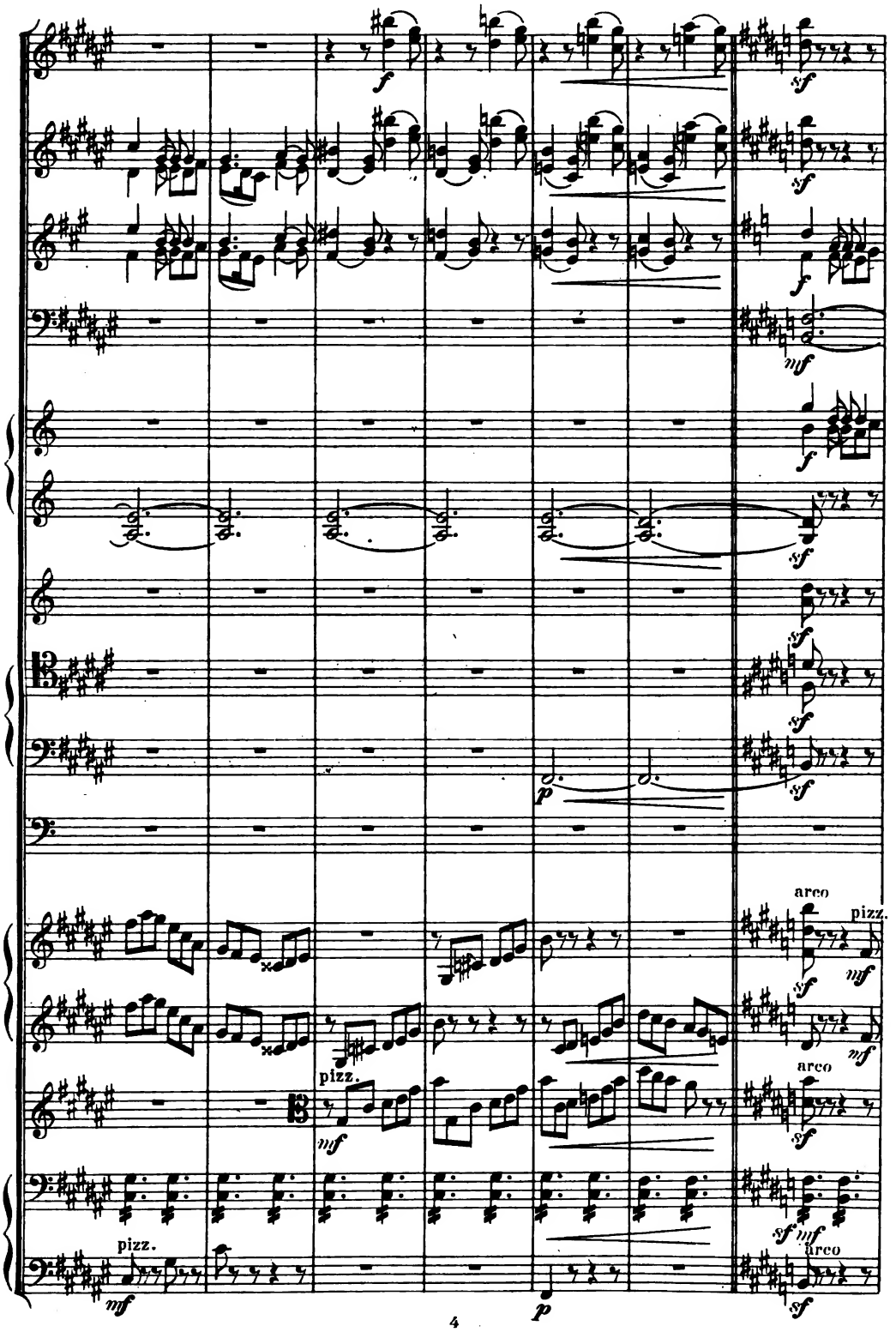
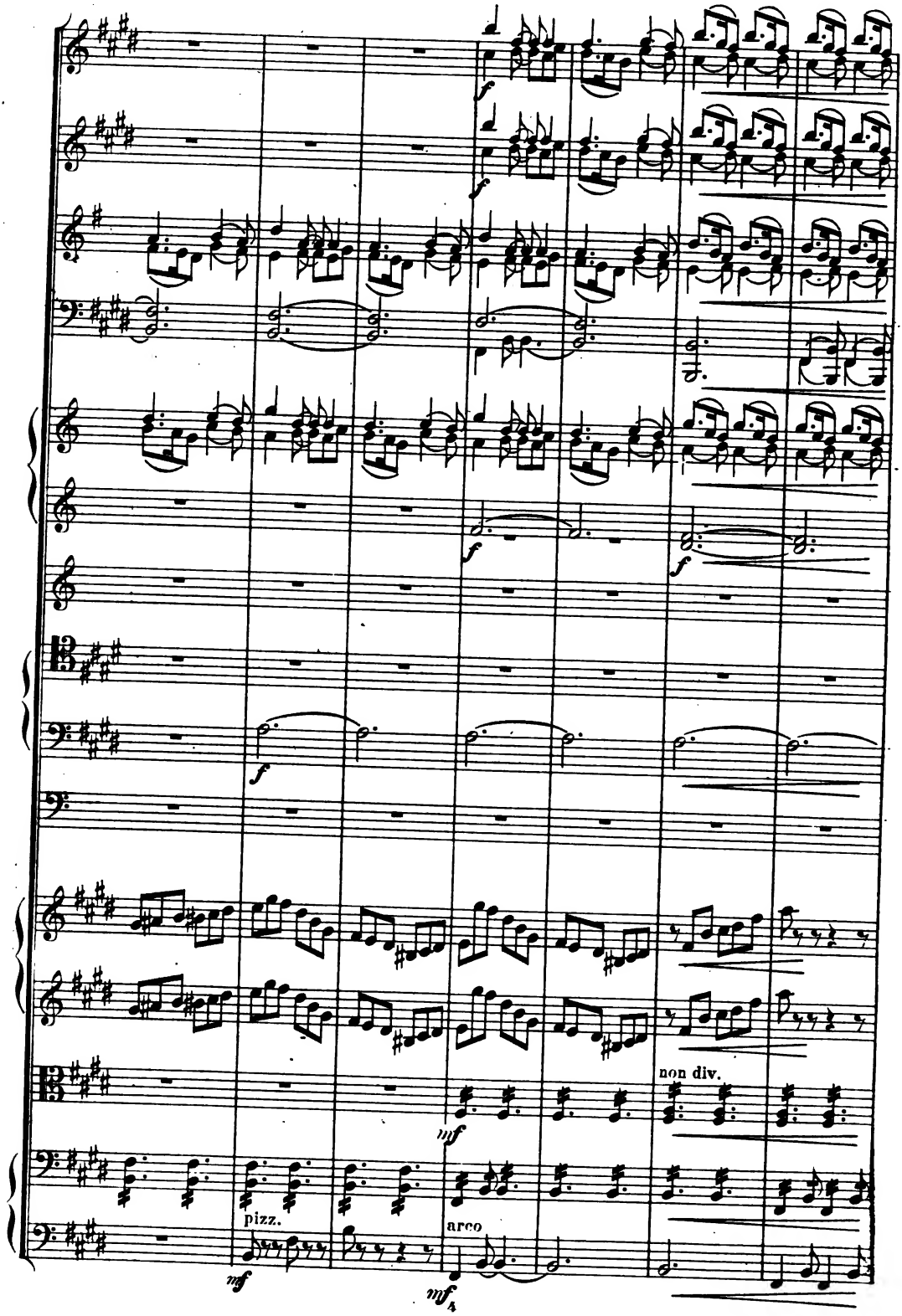
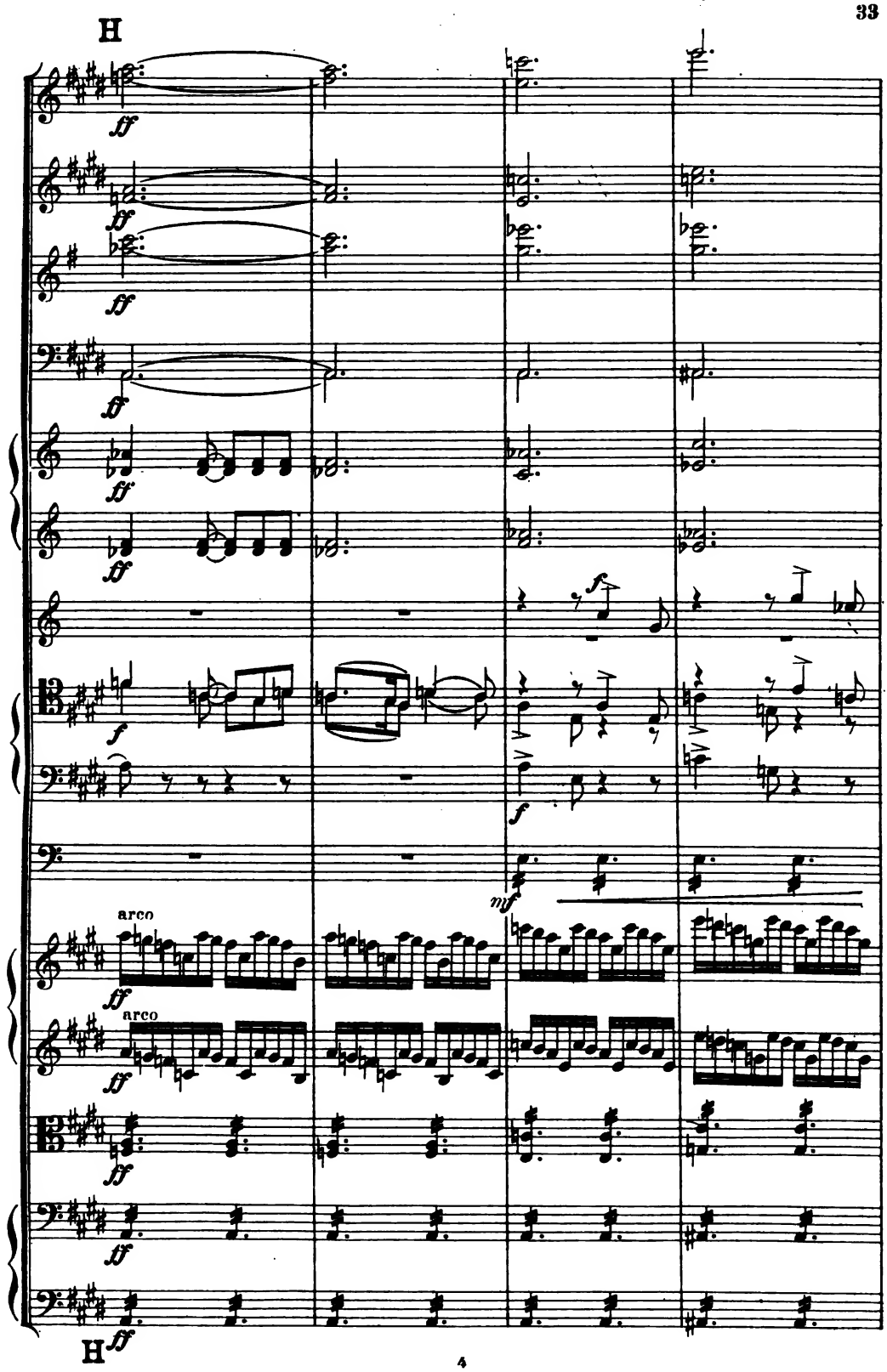
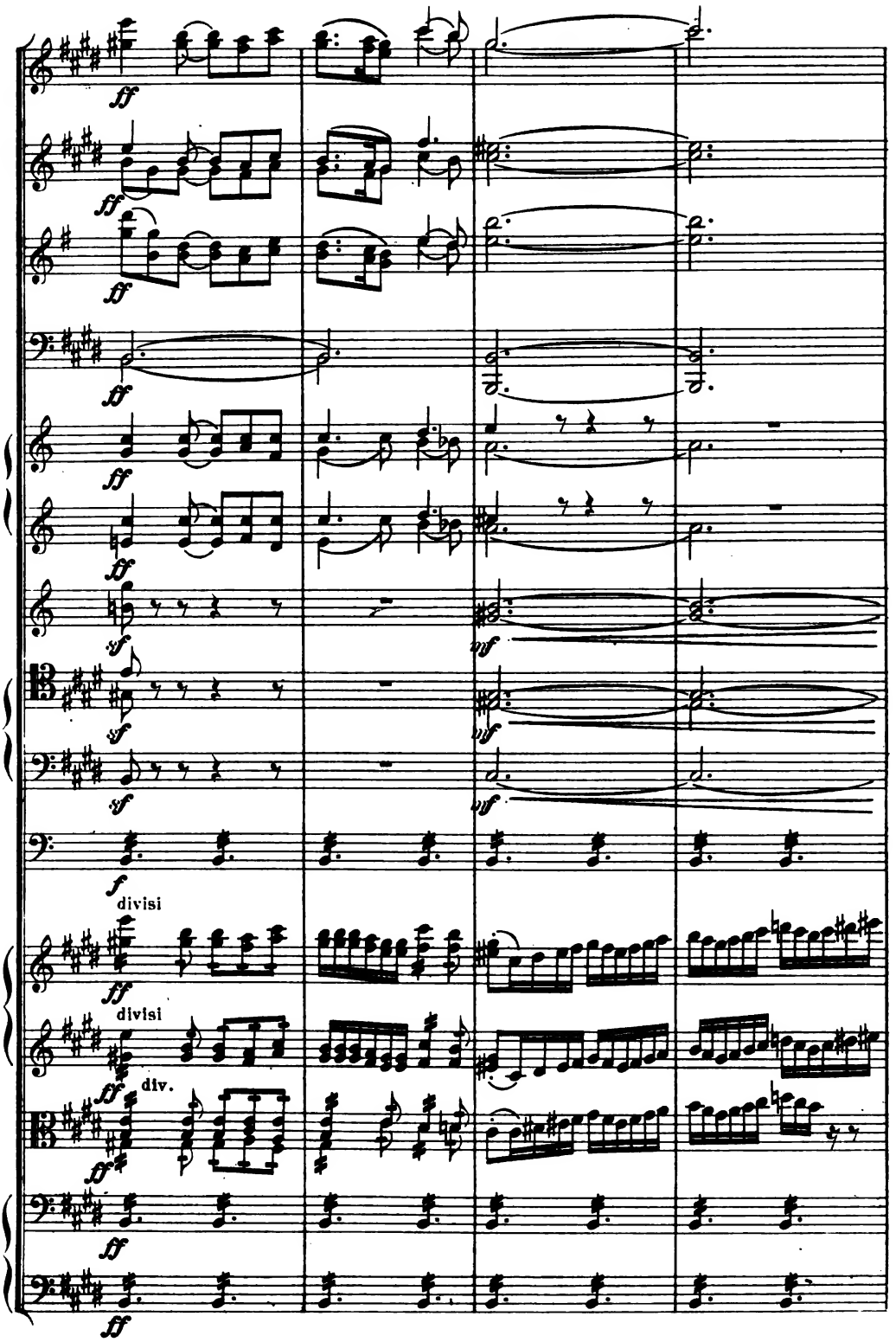
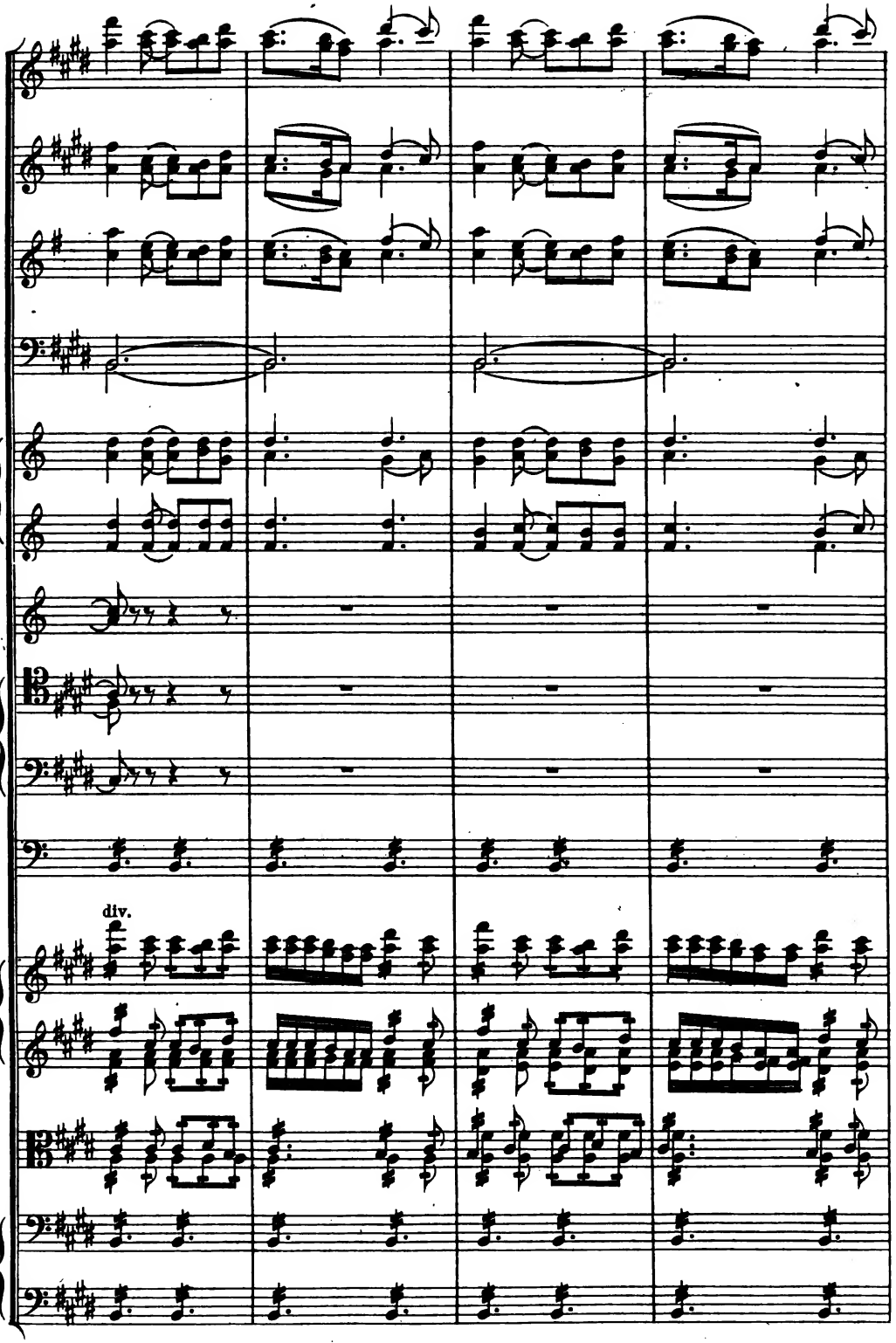

sf
mf
ff
pizz.
p
non div.


arco
pizz.
arco
pizz.
arco
pizz.


f
f
f
f
f
mf
non div.
pizz.
arco
mf
mf


H
ff
ff
ff
ff
ff
f
f
mf
arco
ff
arco
ff
ff
ff
H
ff


ff
sf
f
divisi
div.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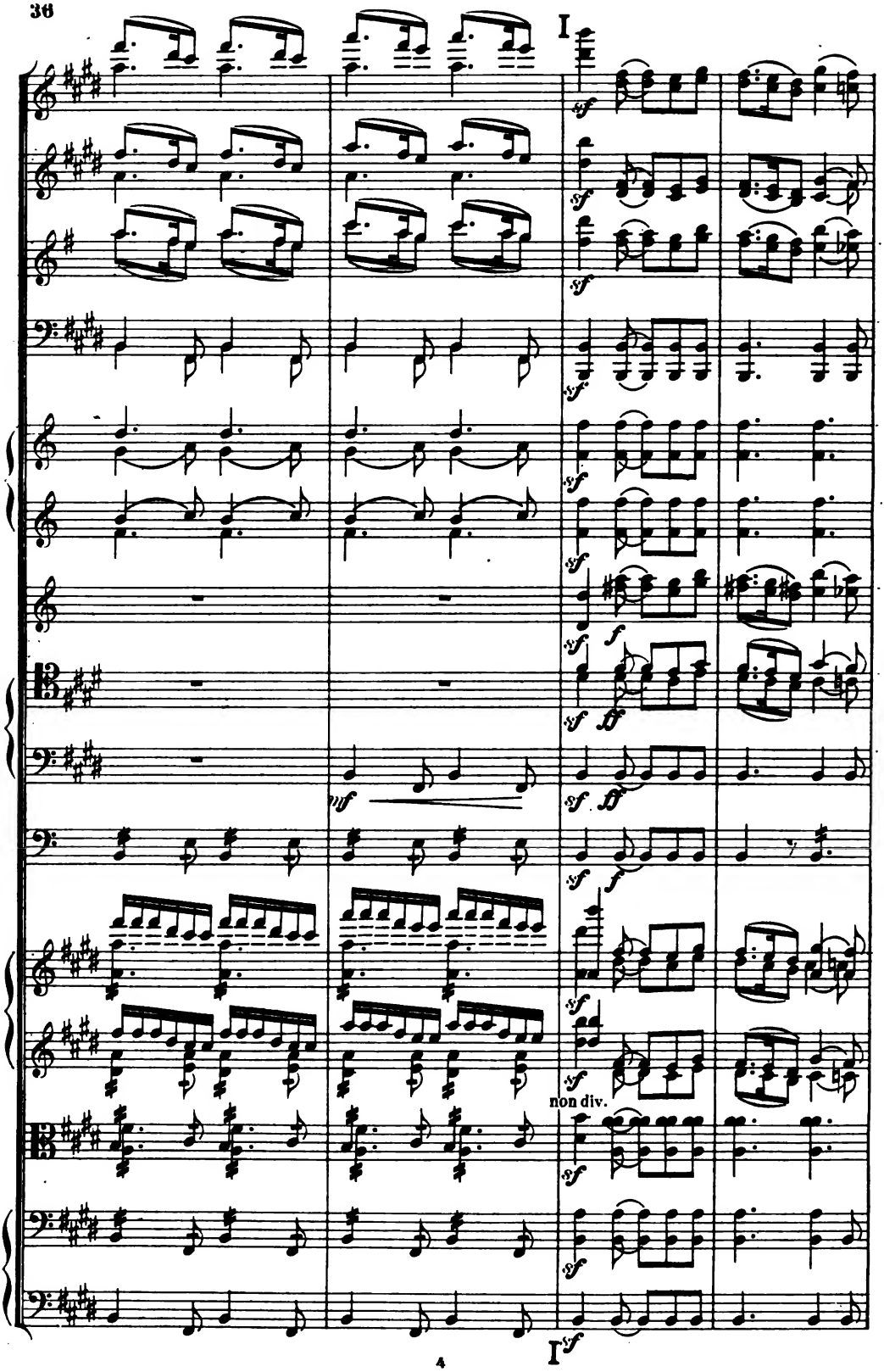
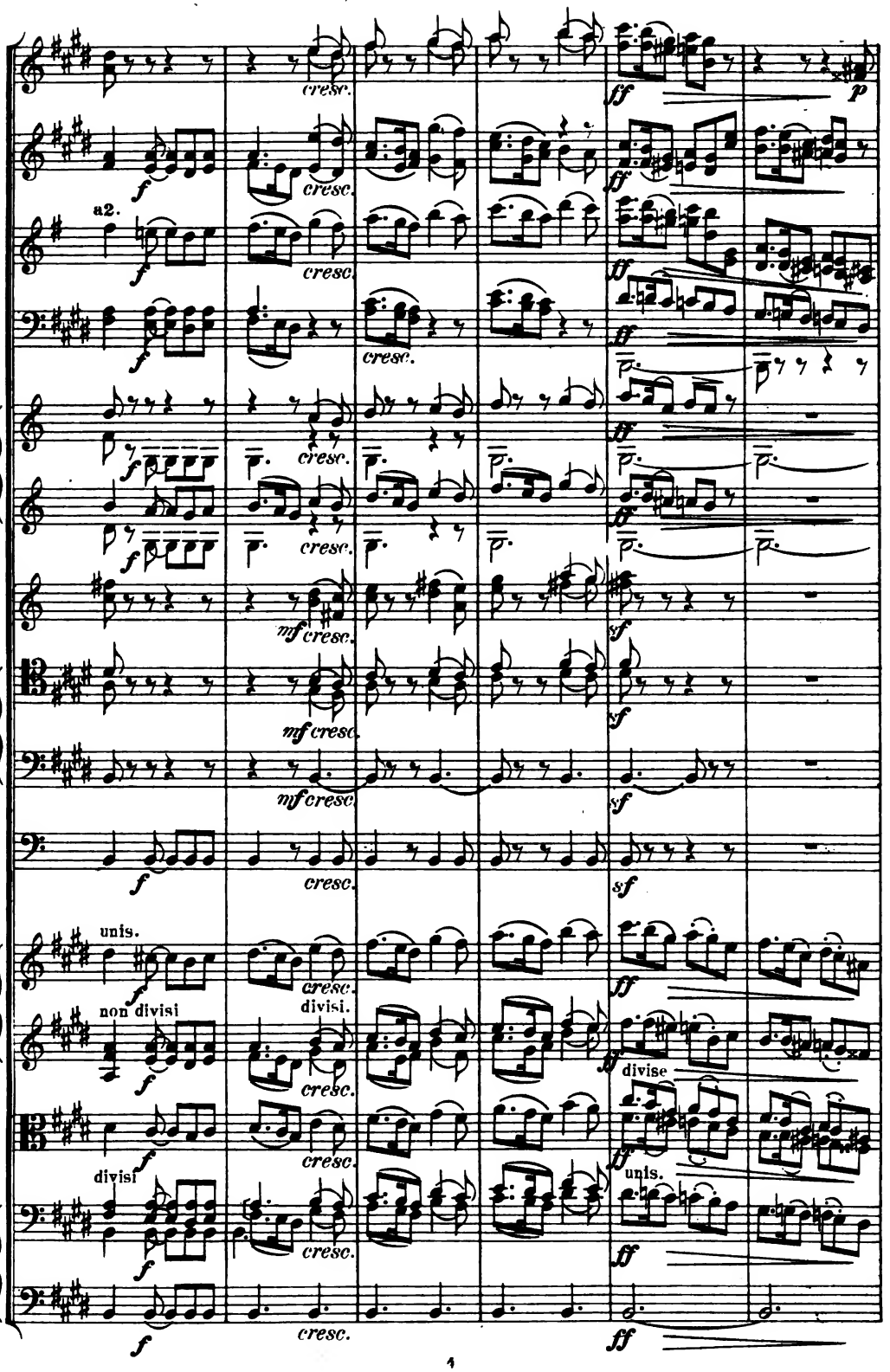
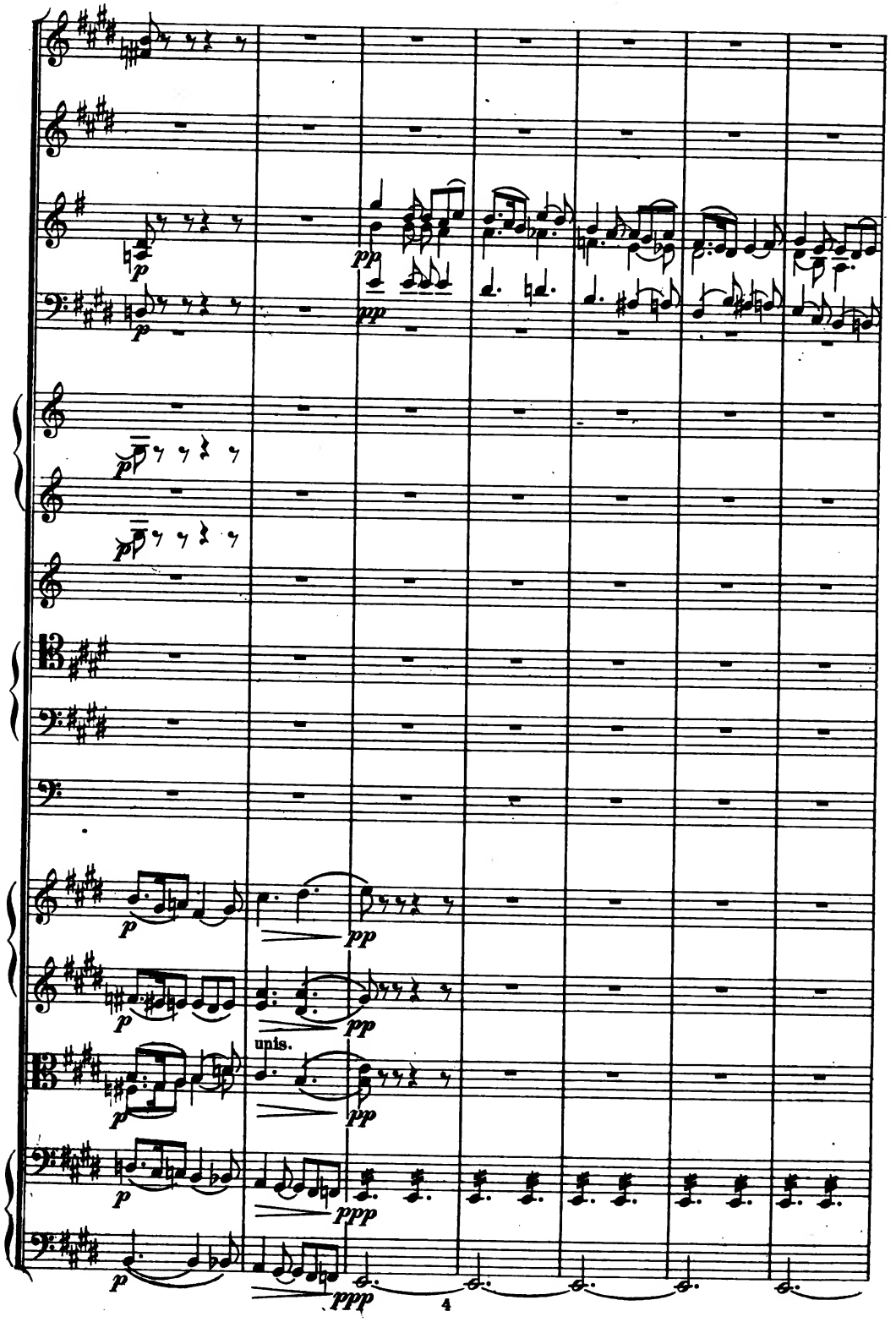
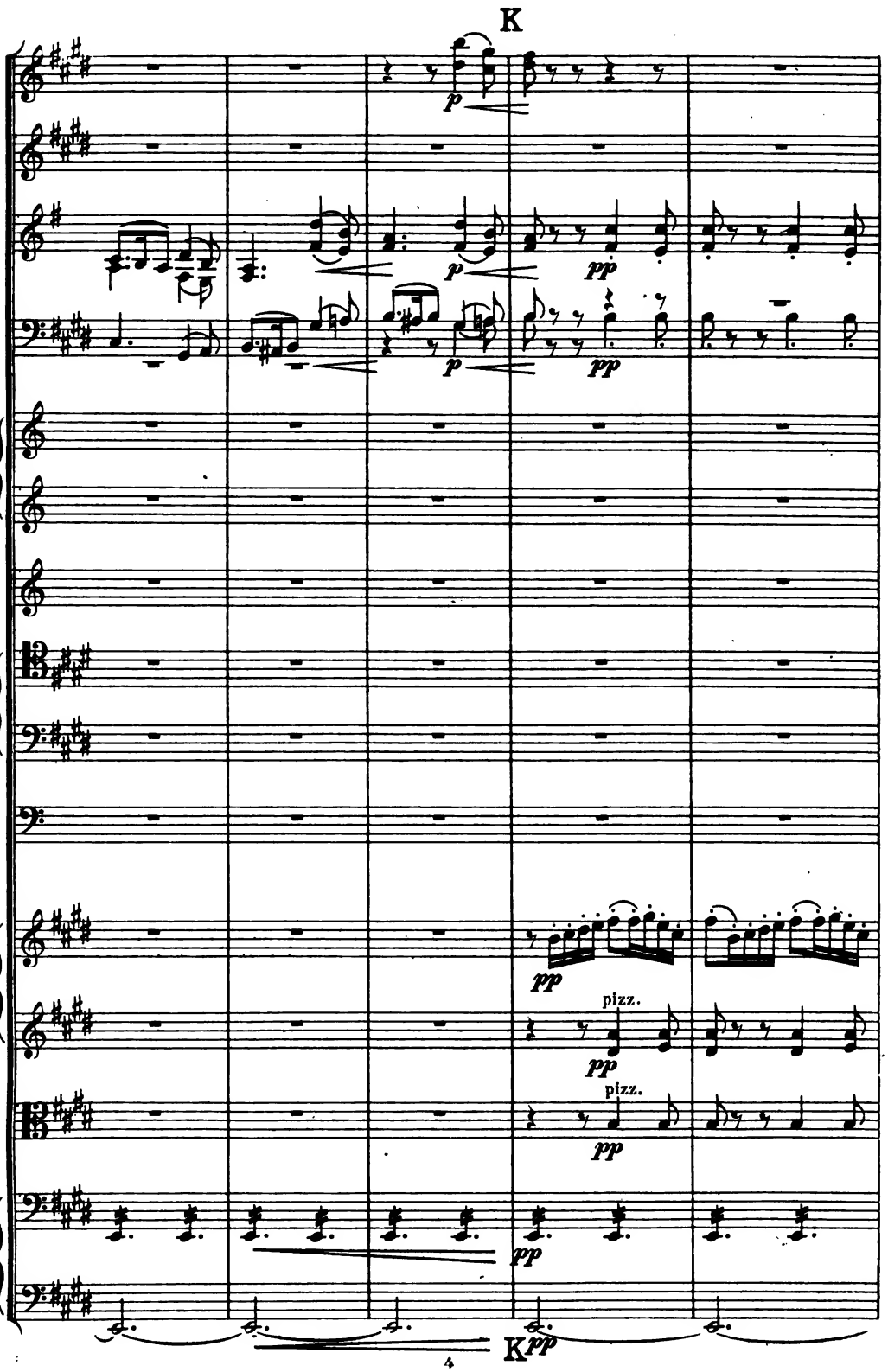
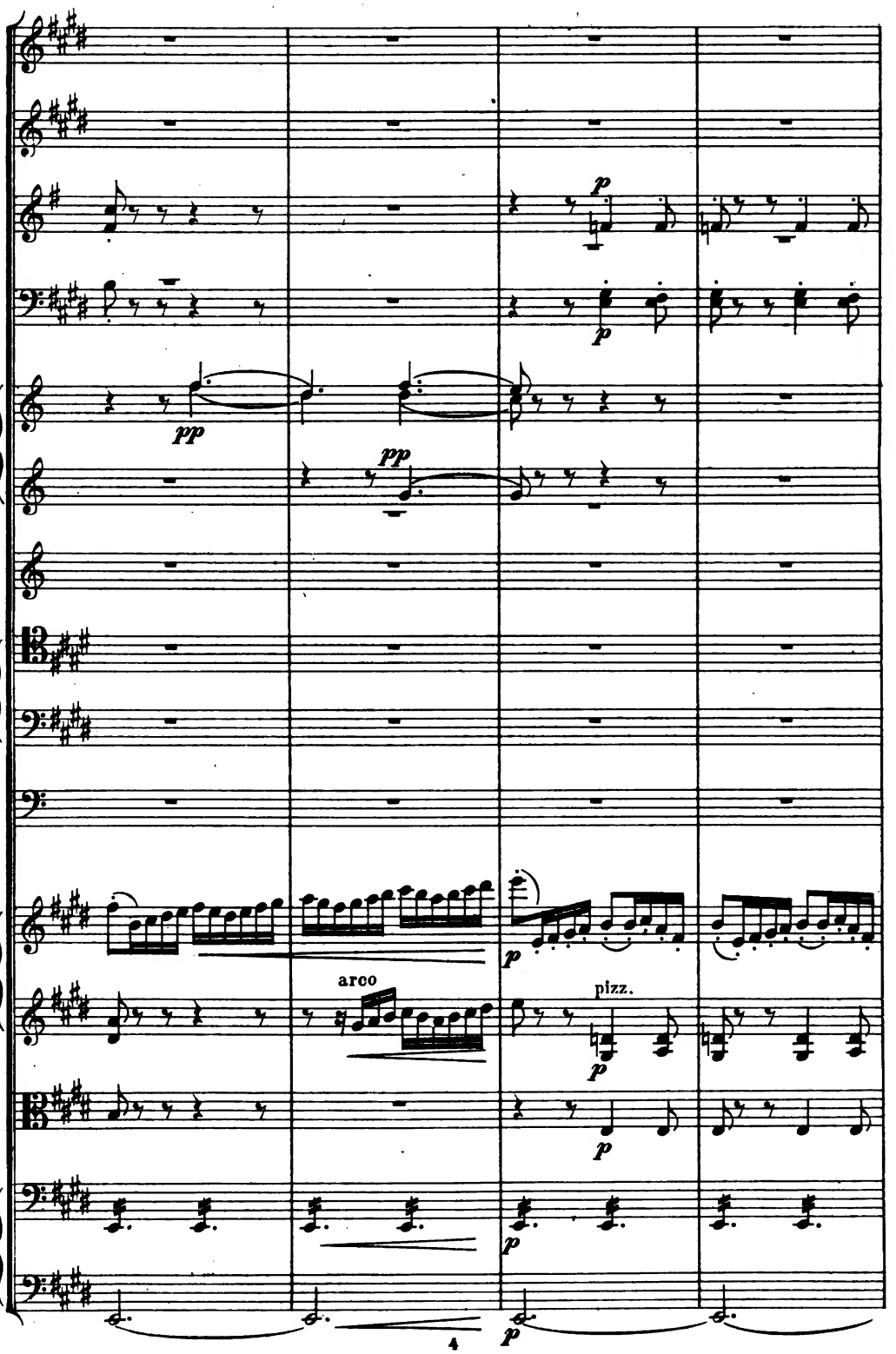
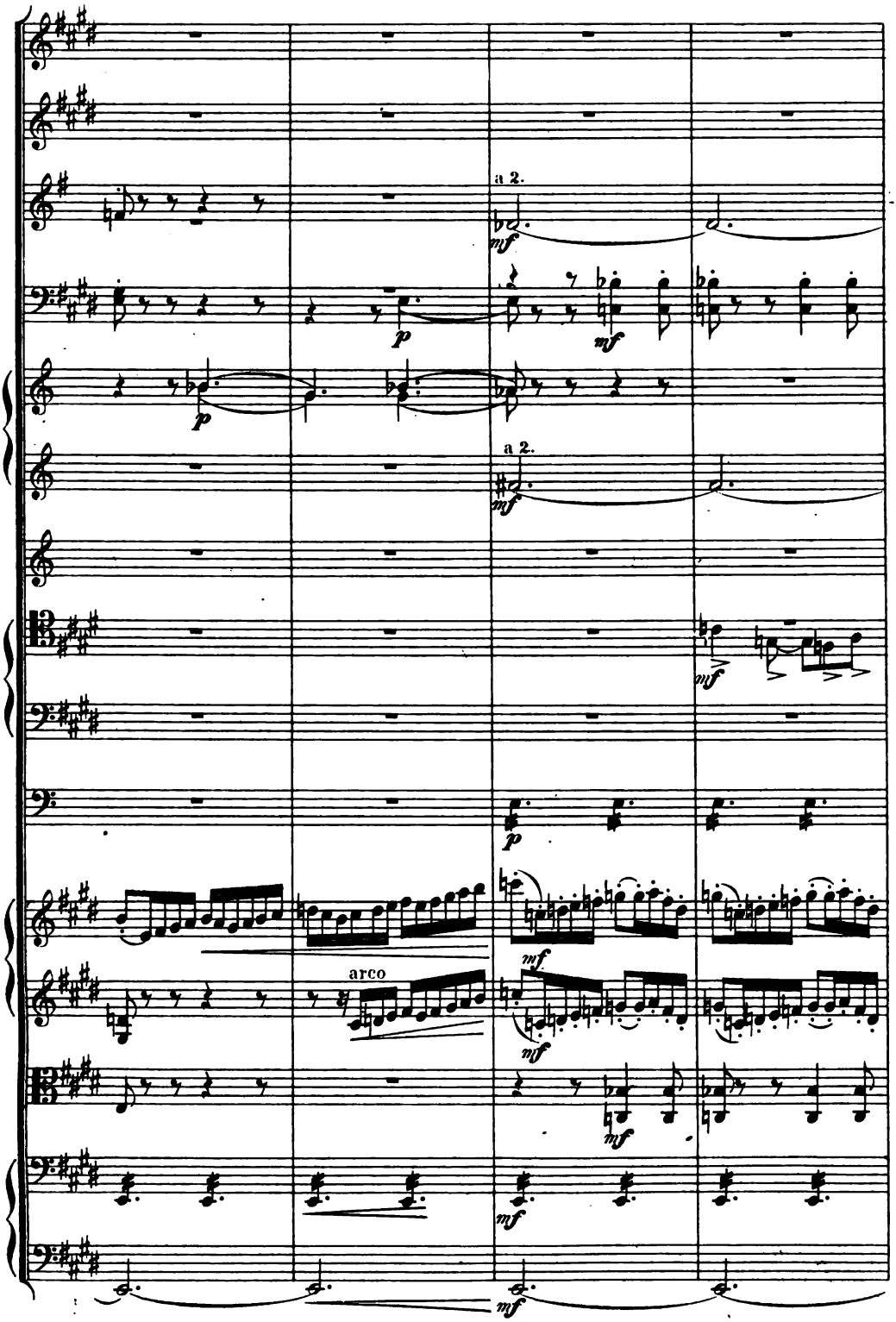

I
sf
mf
f
ff
non div.
I
sf

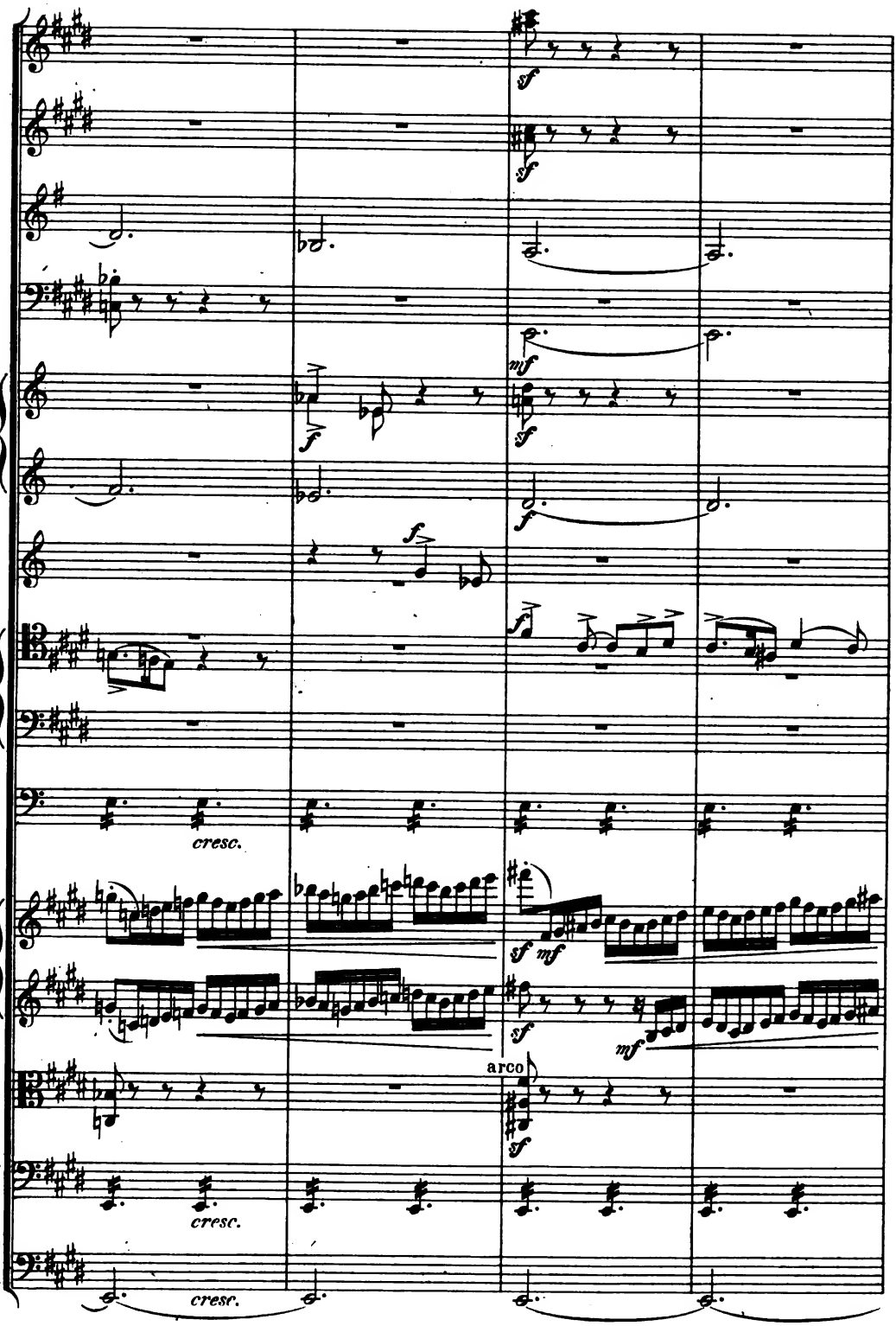

cresc.
ff
p
a2.
mf cresc.
sf
unis.
non divisi
divisi.
divise
divisi
unis.

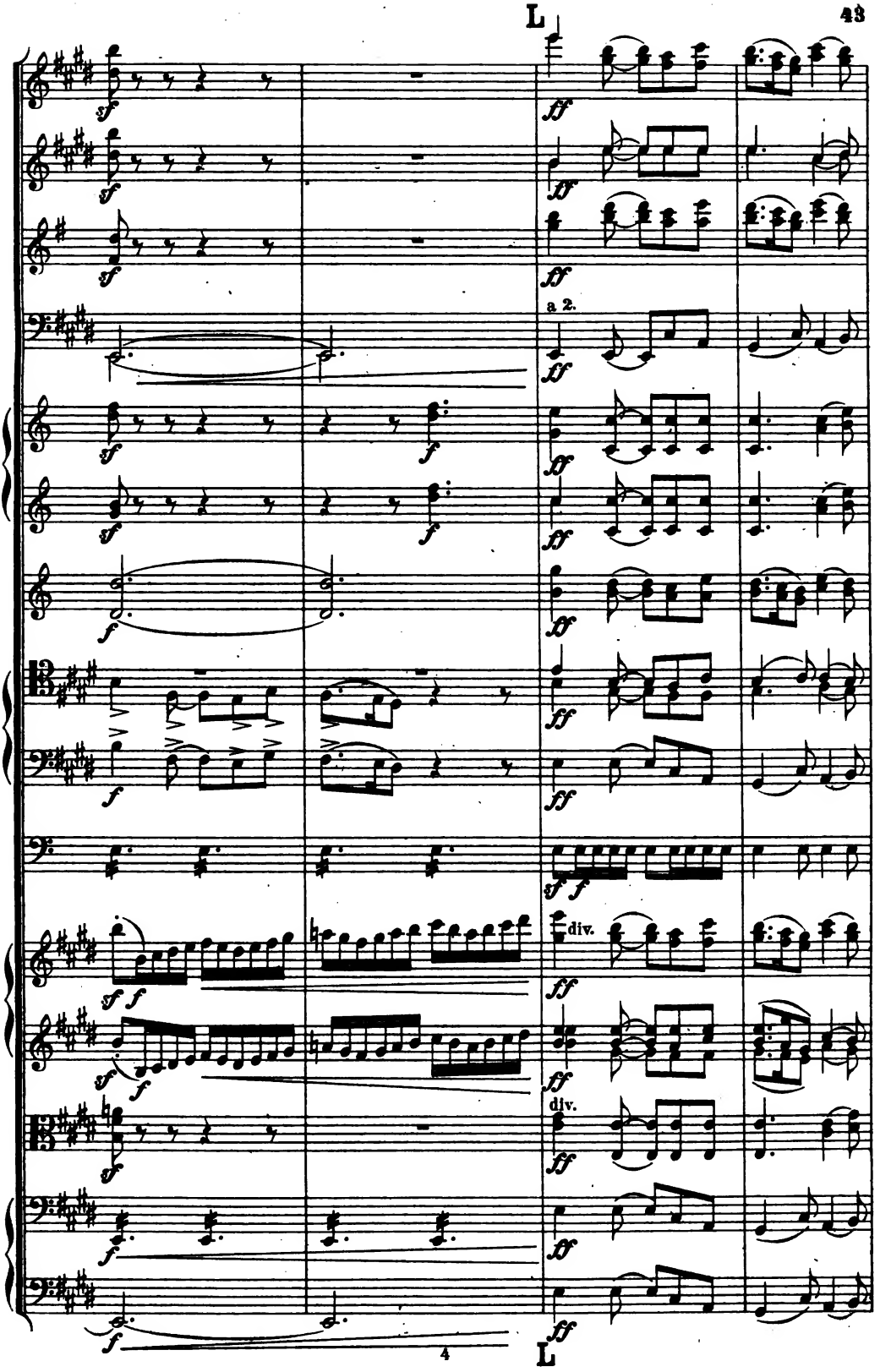

p
pp
unis.
ppp

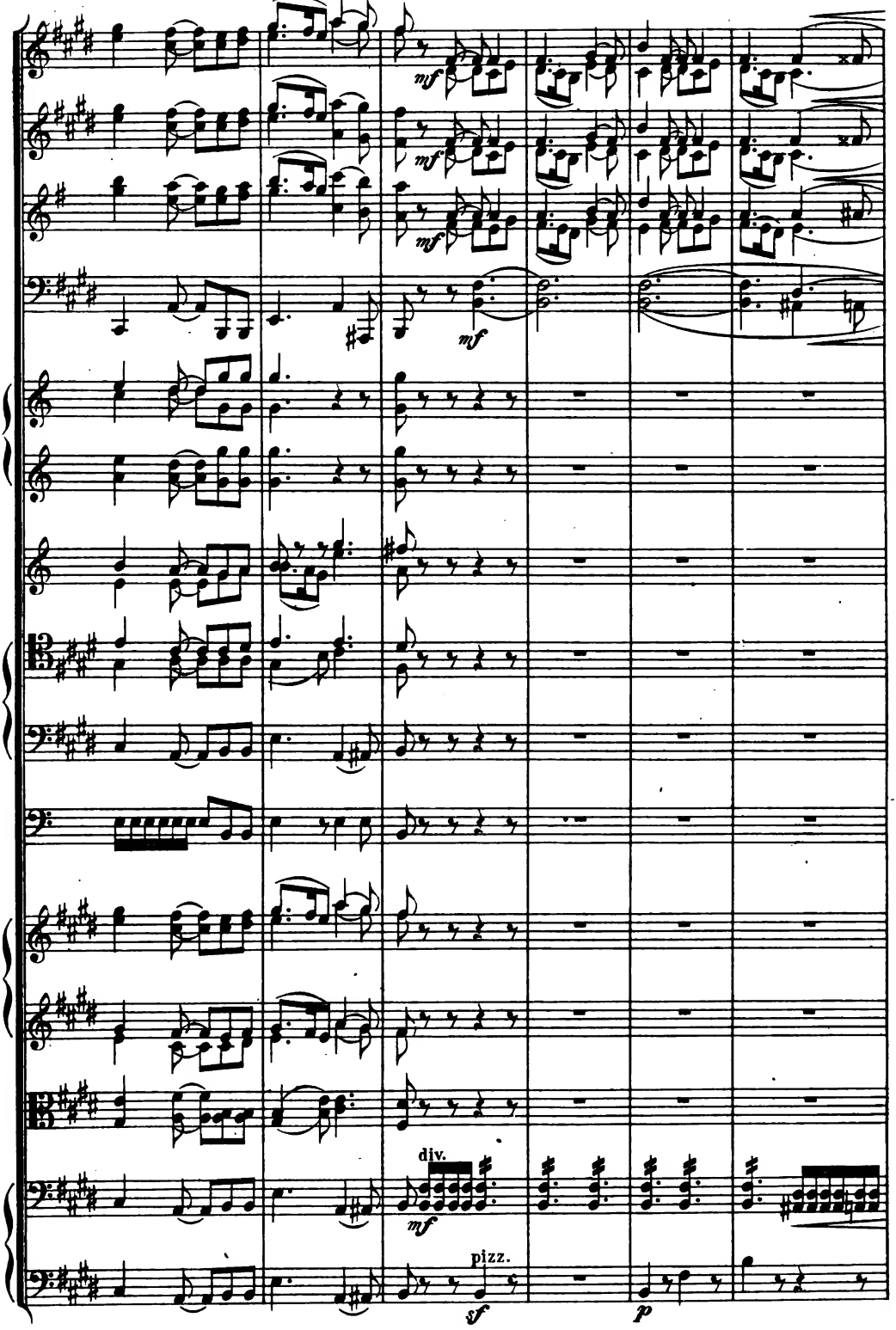

K
p
p
pp
p
pp
pp
pizz.
pp
pizz.
pp
pp
K pp

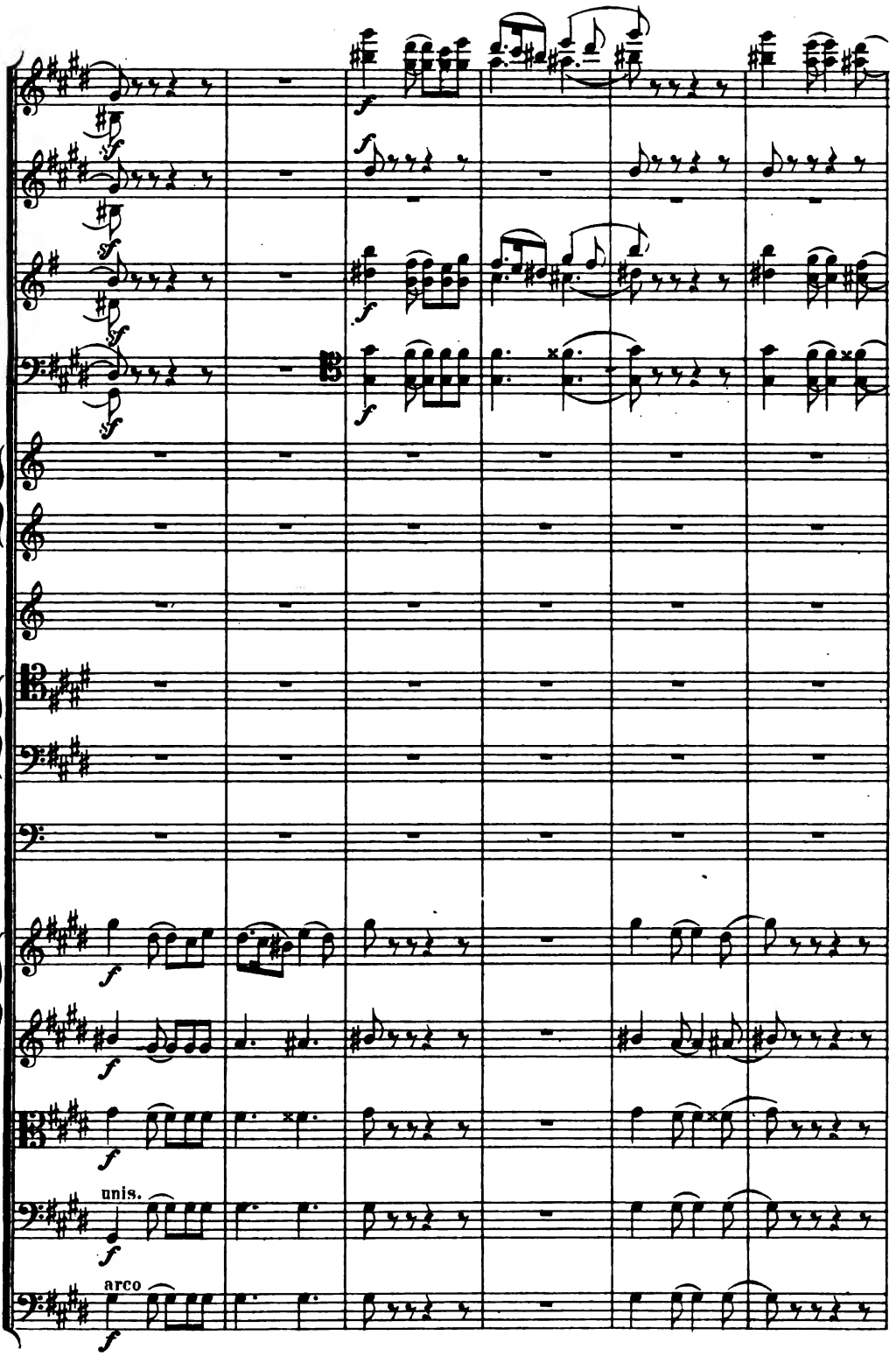

p
p
pp
pp
p
arco
pizz.
p
p
p
p

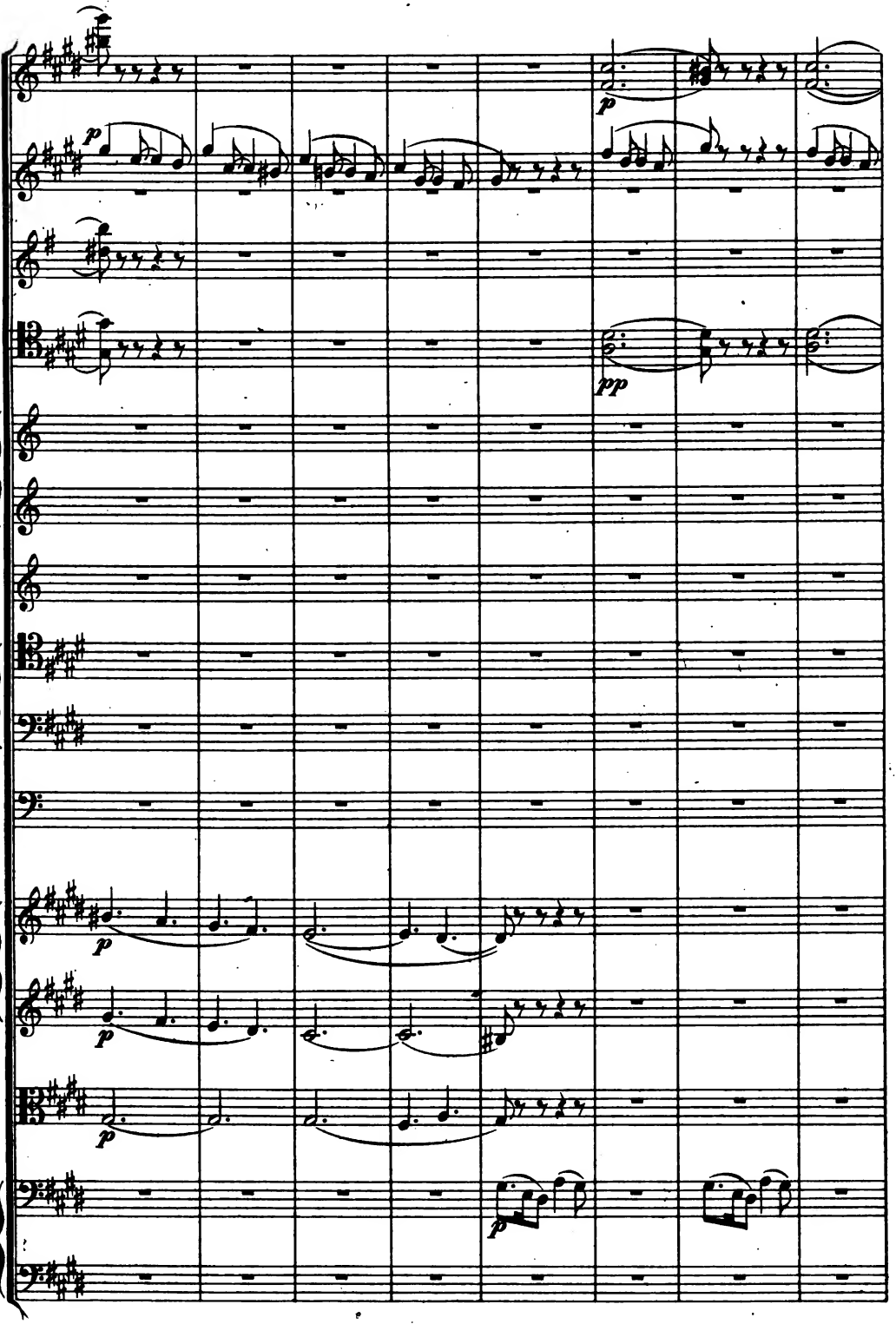

a 2.
mf
p
mf
a 2.
mf
mf
p
arco
mf
mf
mf
mf
mf

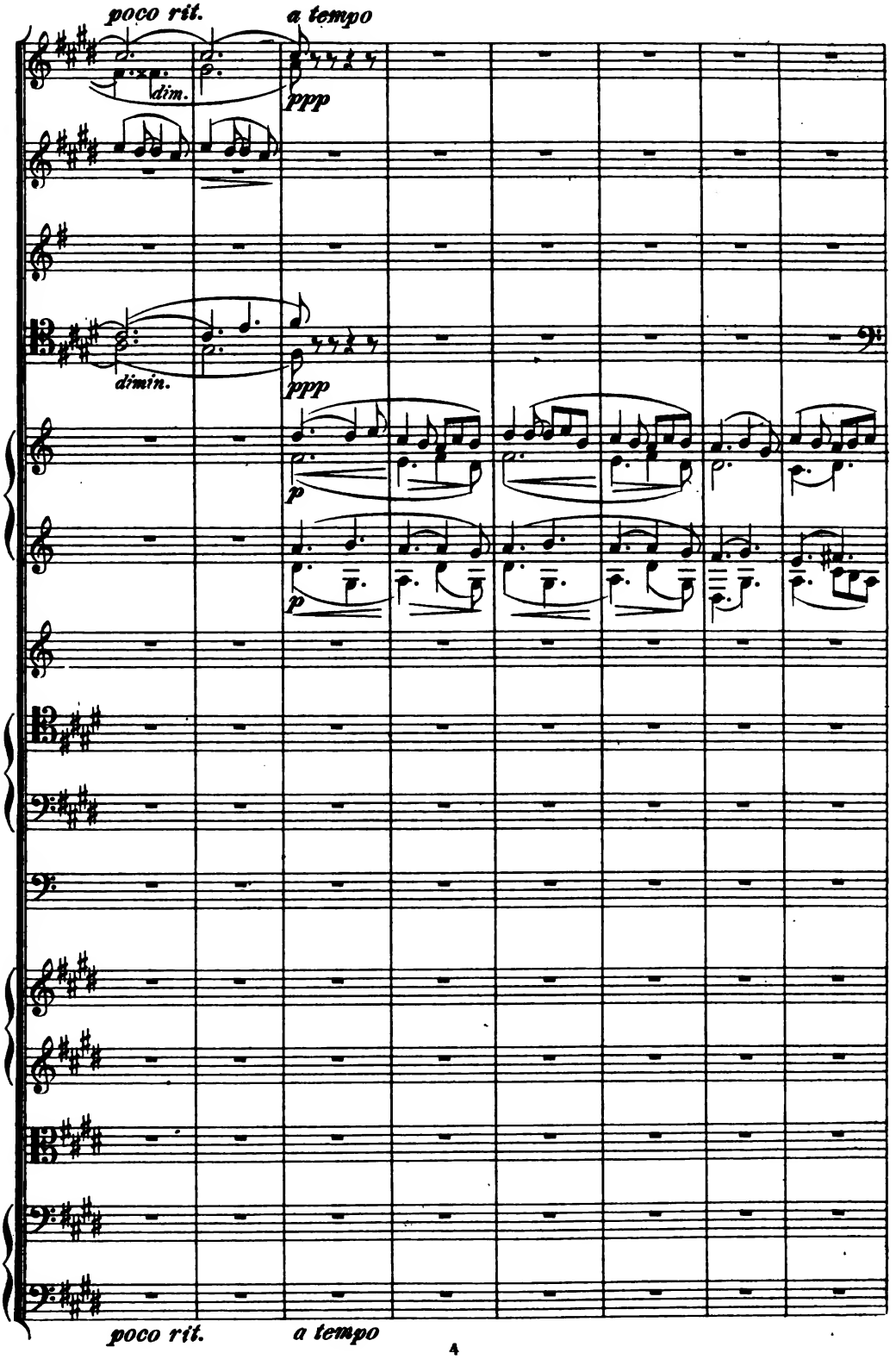

sf
sf
mf
f
sf
f
f
cresc.
sf mf
sf
mf
arco
sf
cresc.
cresc.

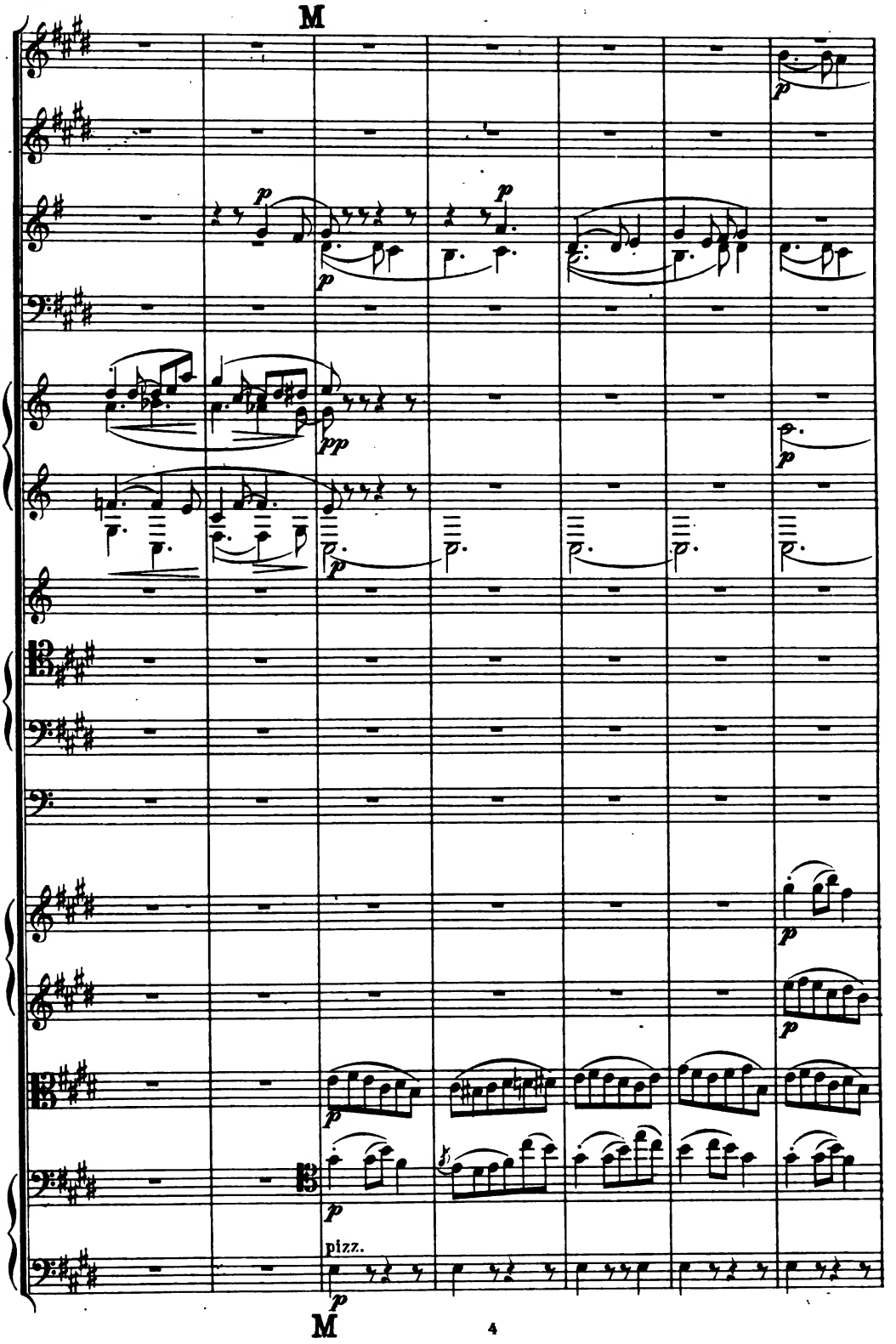

L
a 2.
div.
div.
4
L

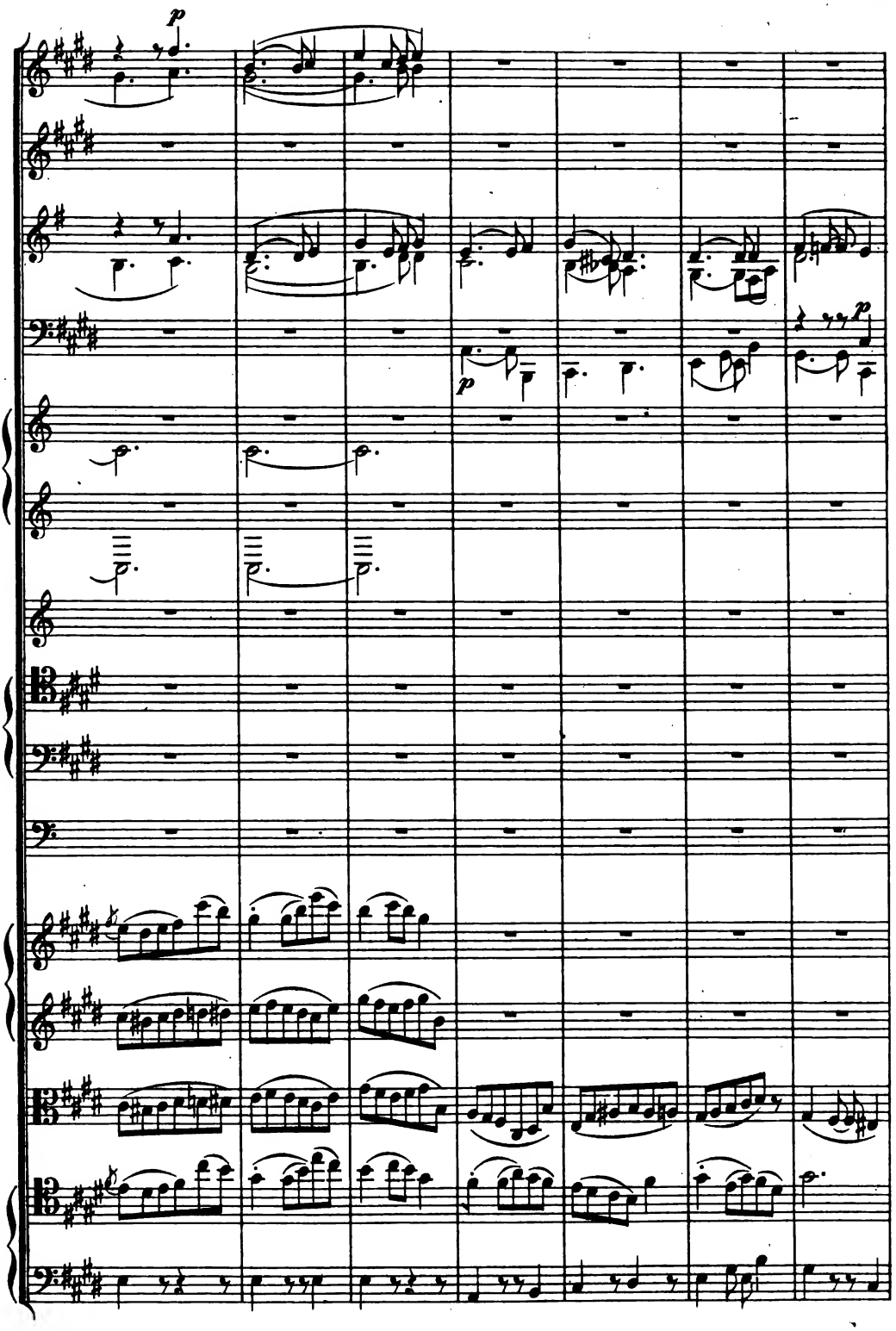

mf
mf
mf
mf
div.
mf
pizz.
sf
p

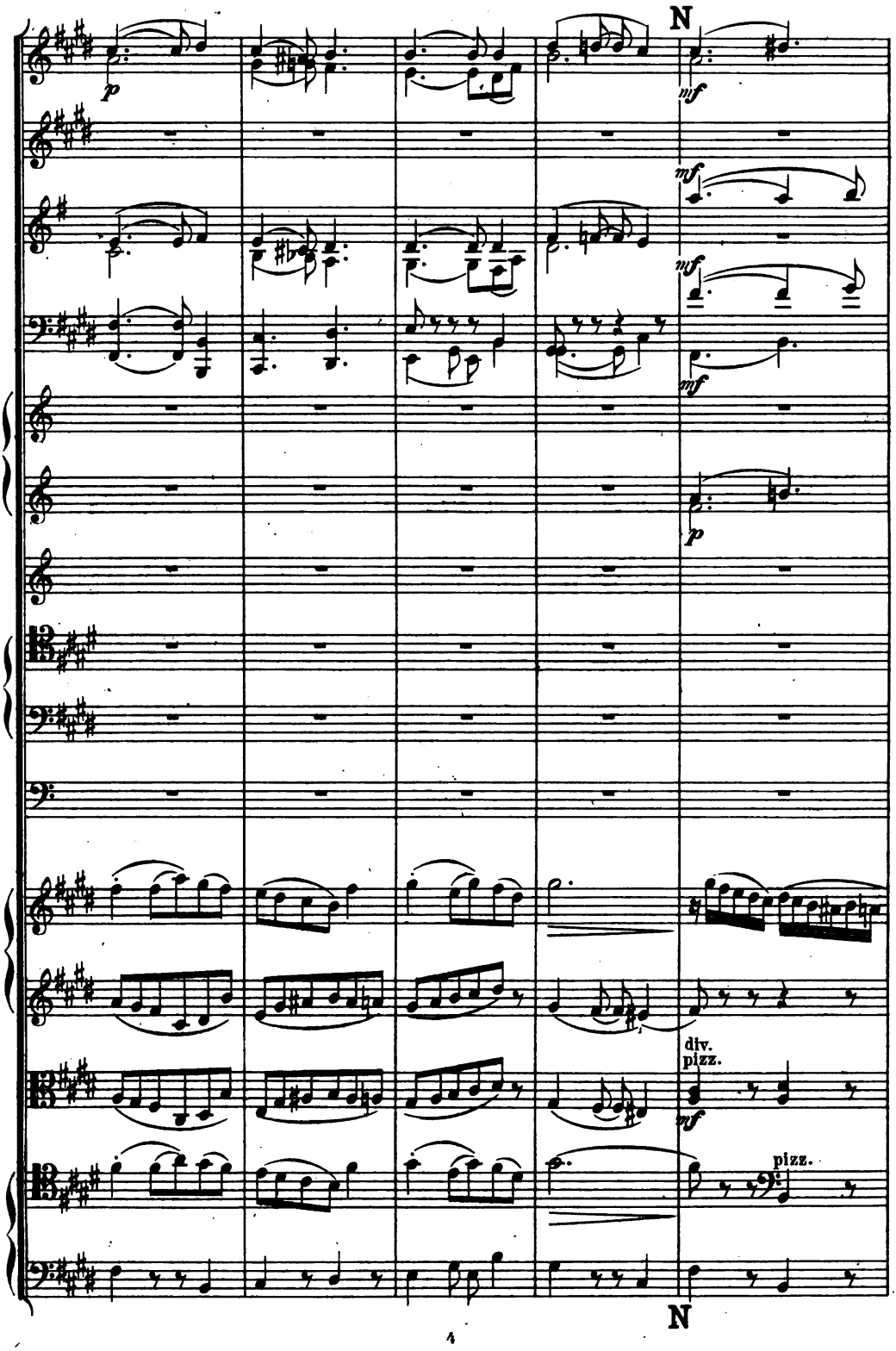

unis.
arco

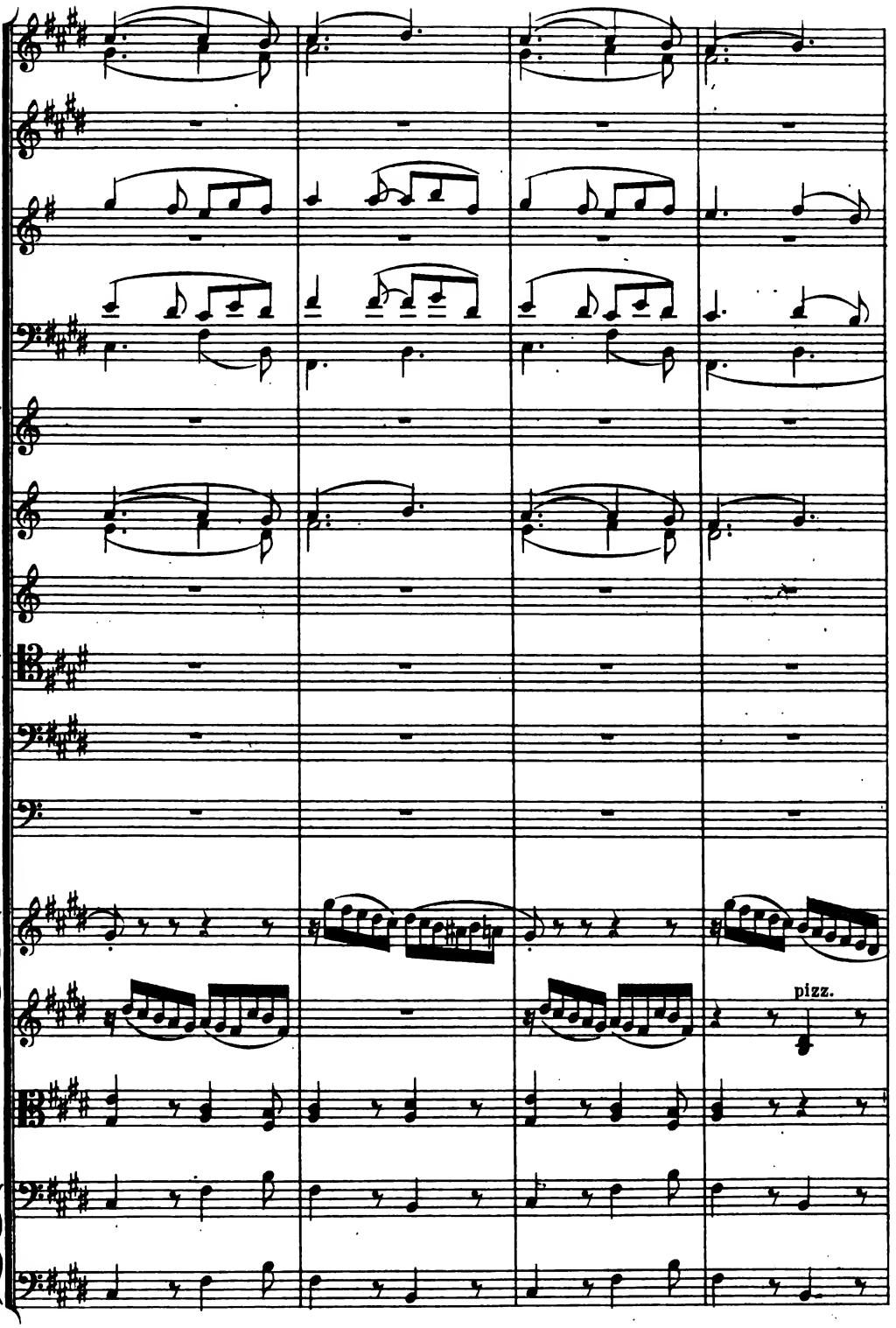

p
p
pp
p
p
p
p

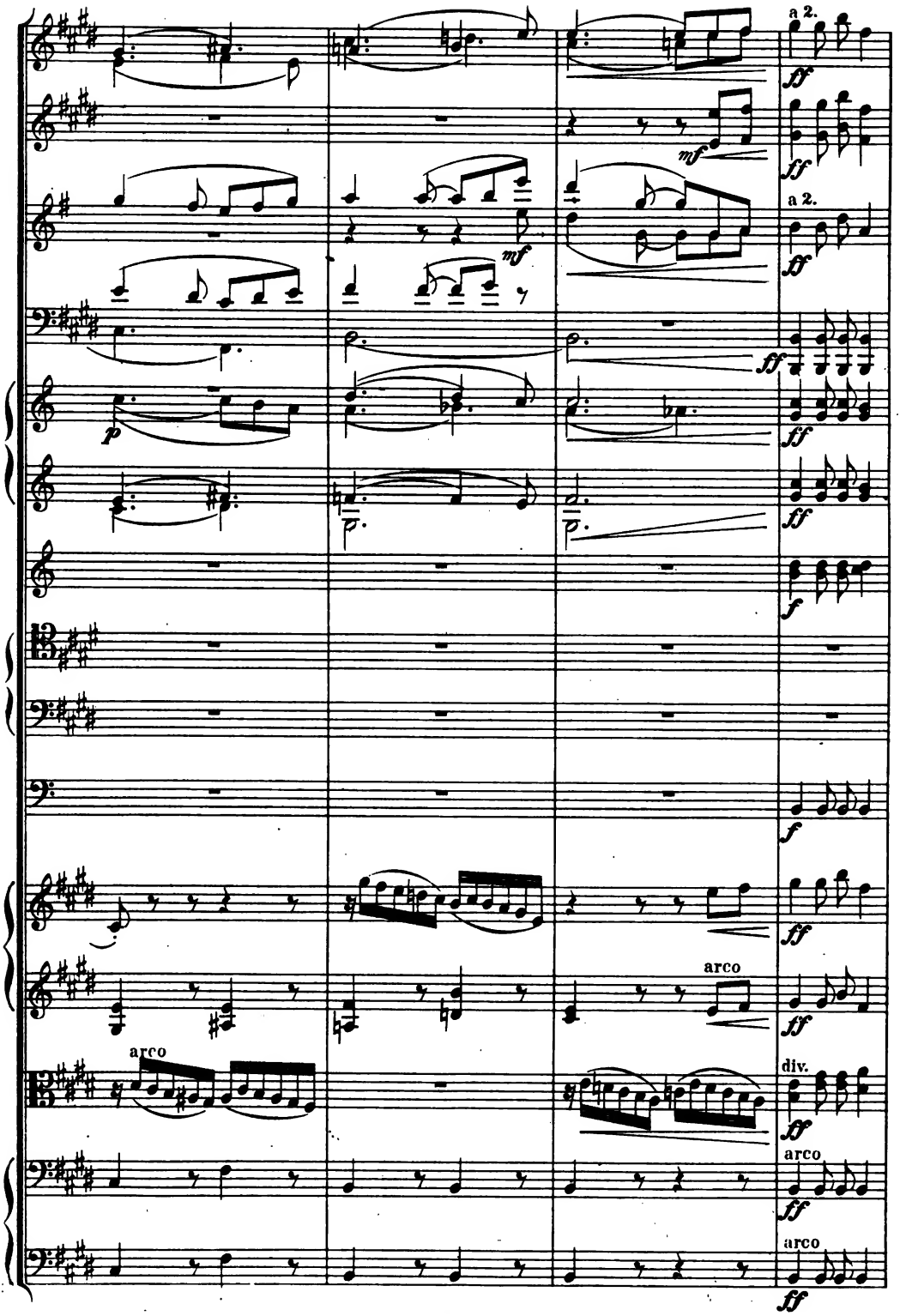

poco rit.
a tempo
dim.
ppp
dimin.
ppp
p
p
poco rit.
a tempo

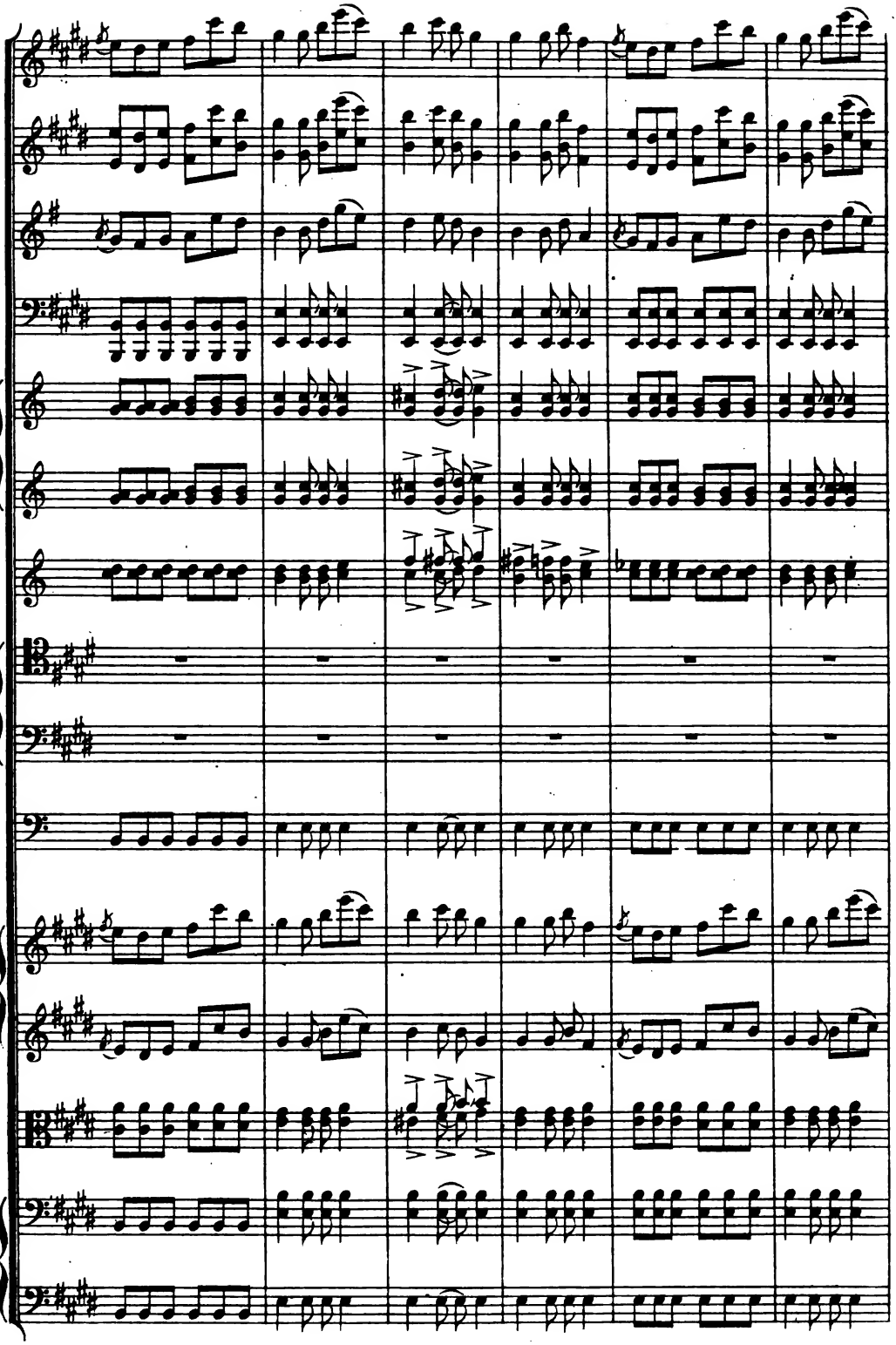

M
p
pp
pizz.
M

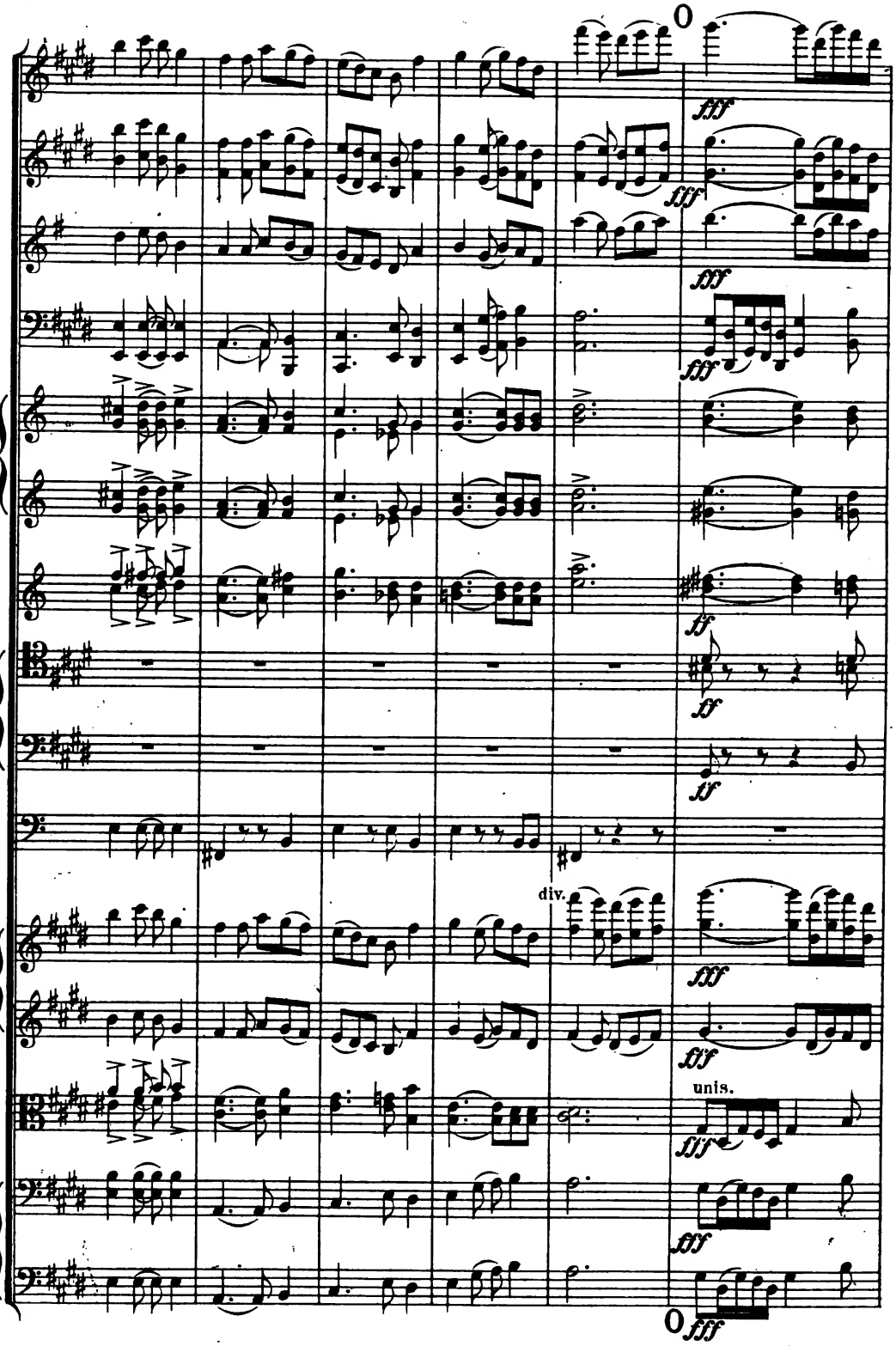

p
p
p

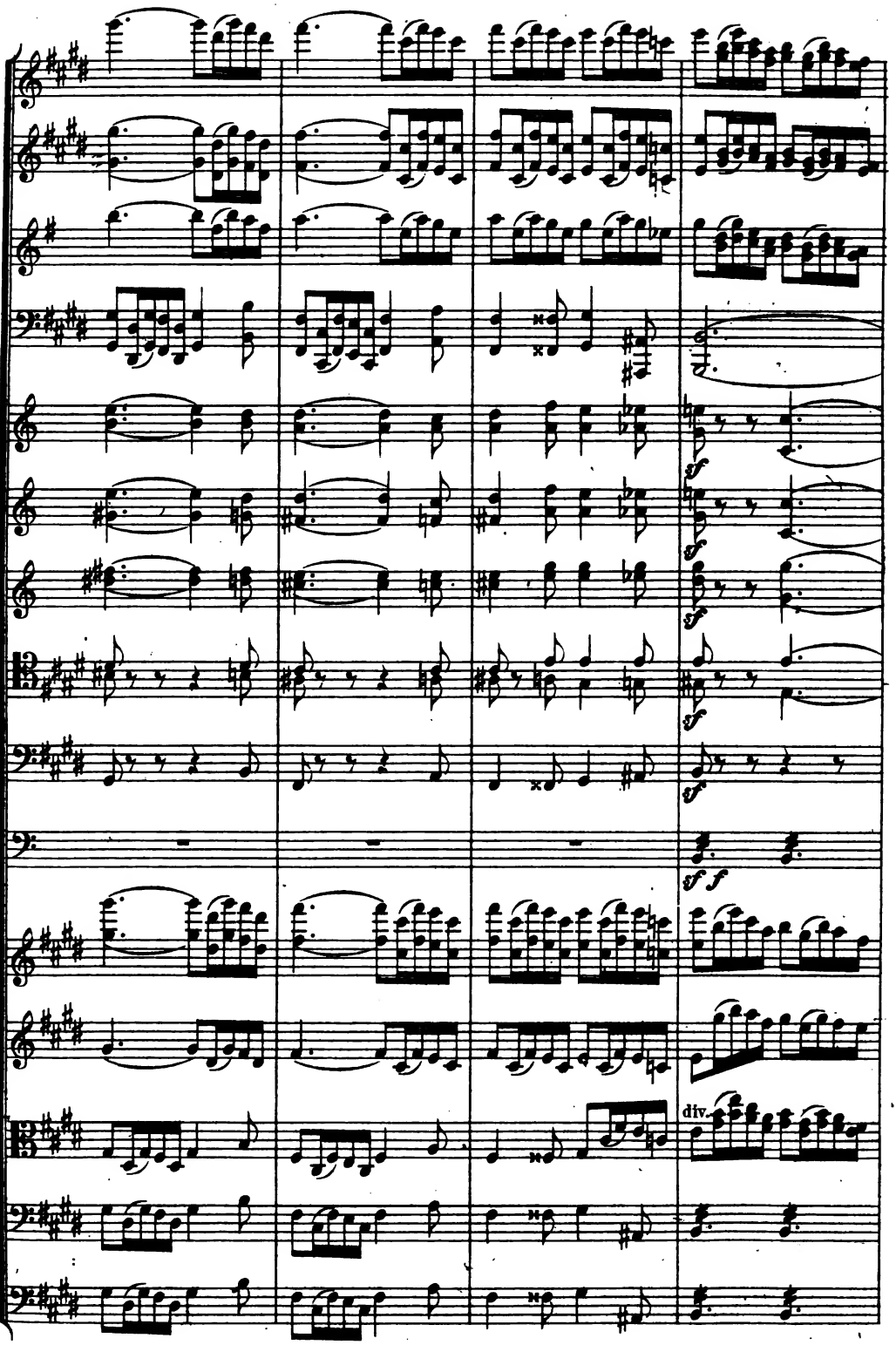

N
p
mf
mf
mf
mf
p
div.
pizz.
mf
pizz.
N

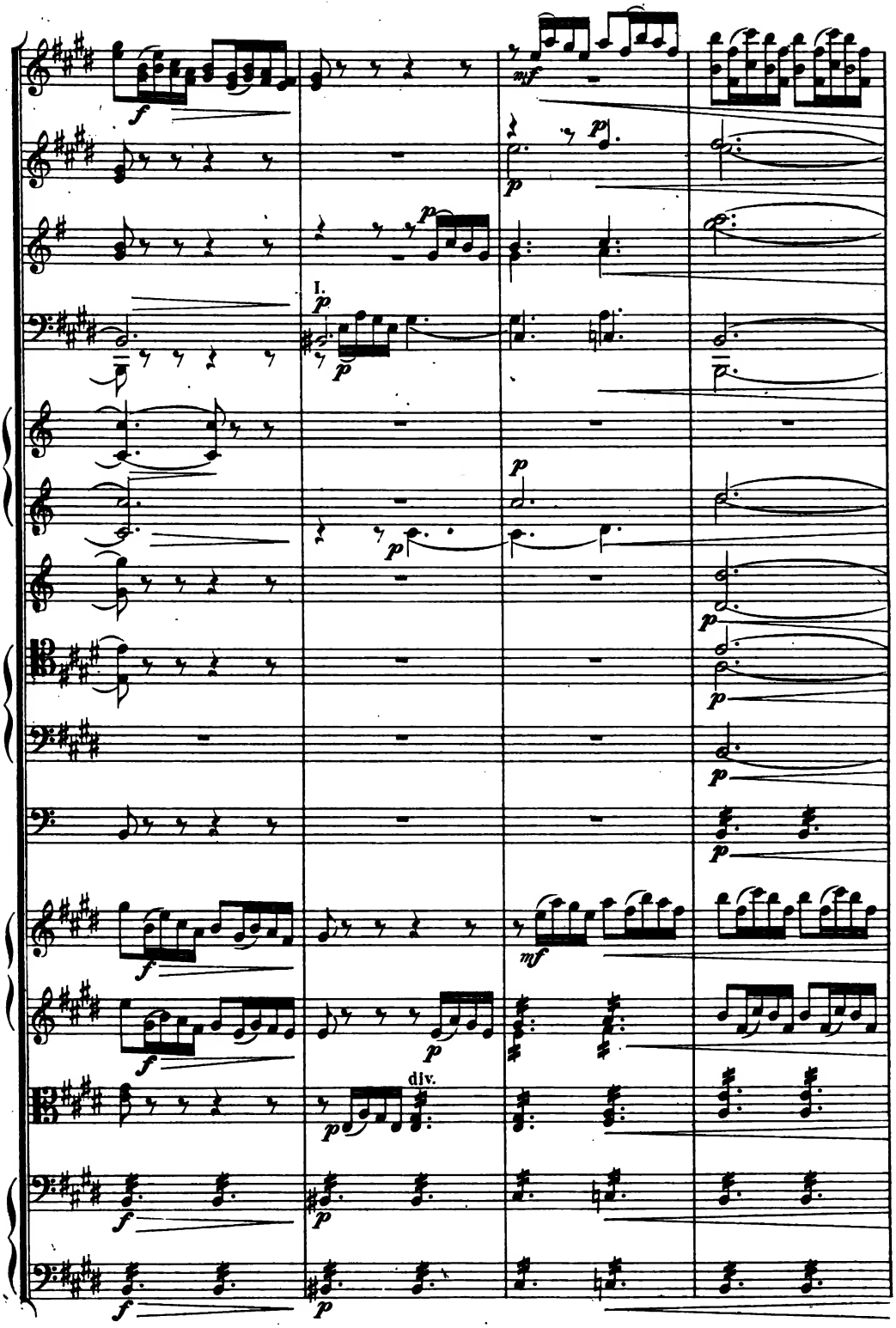

pizz.

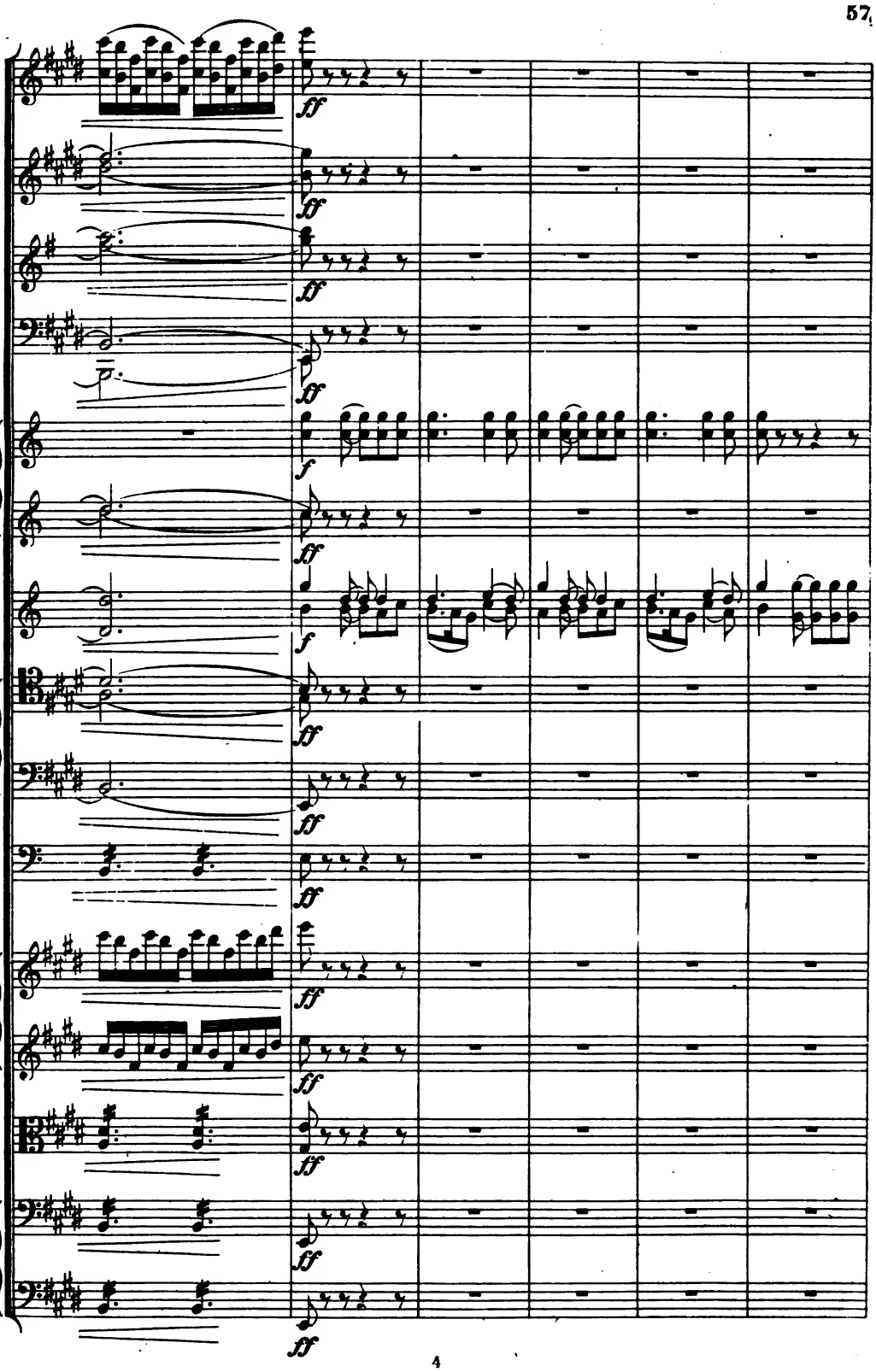

a 2.
a 2.
arco
arco
div.
arco
arco

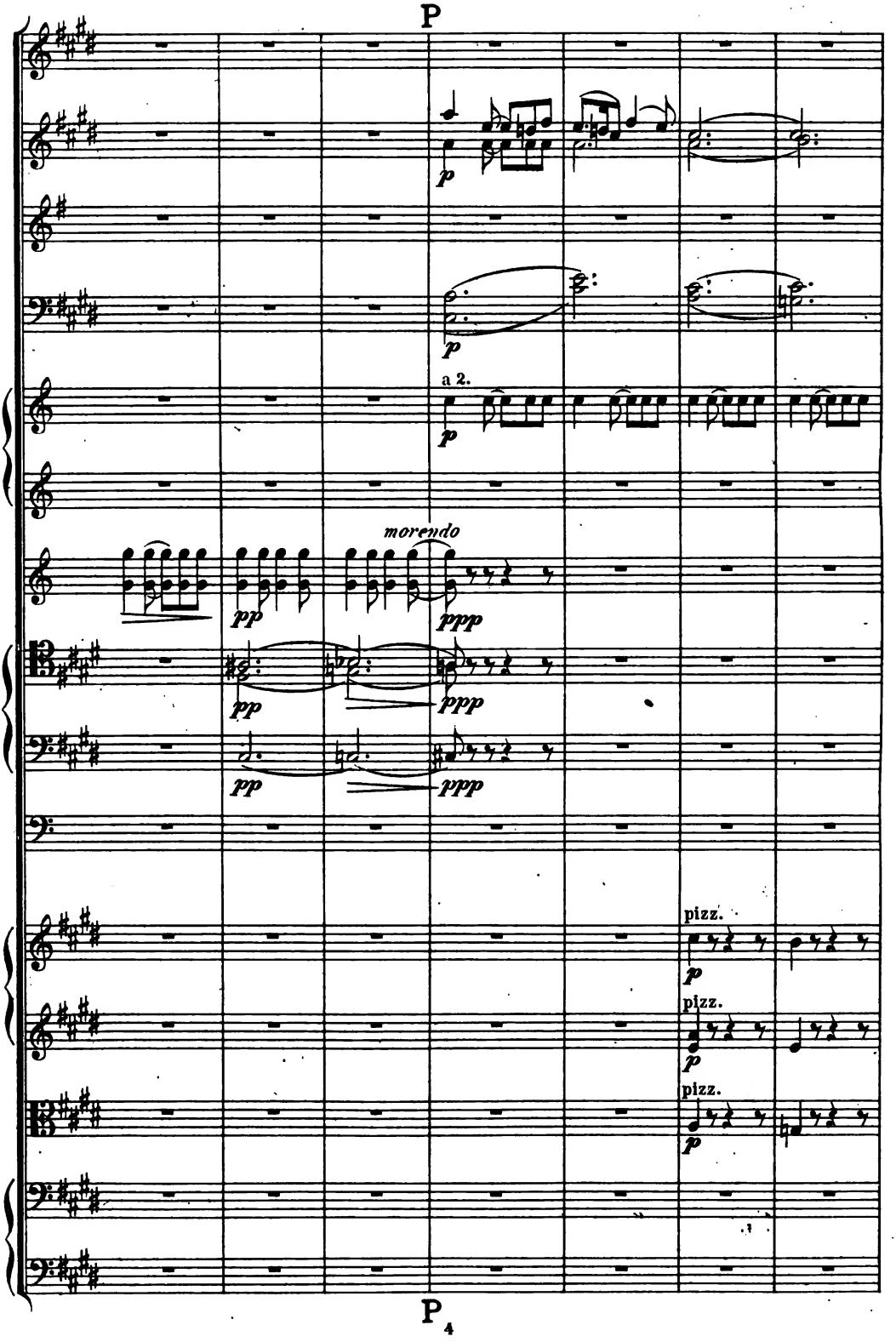


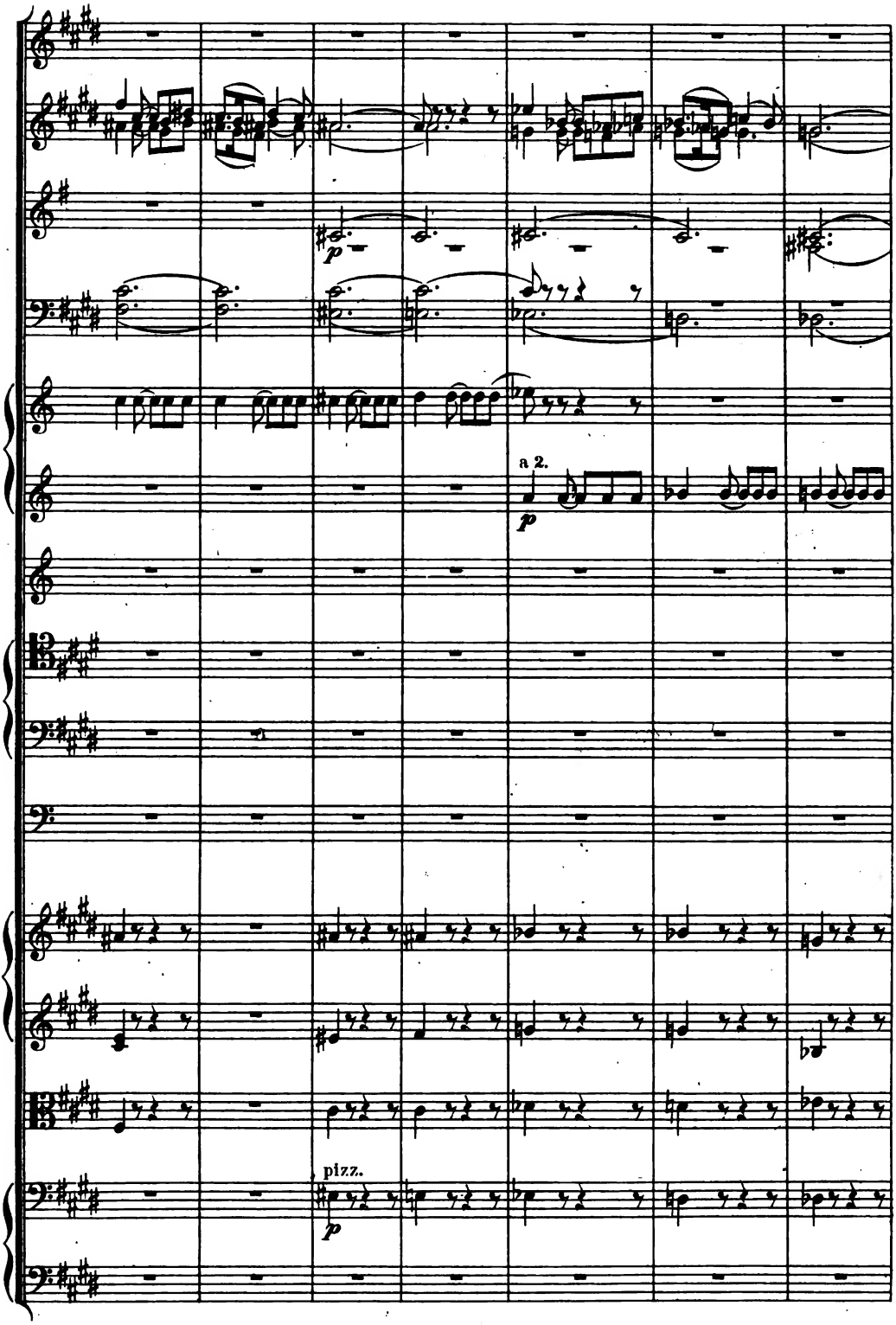

0
fff
fff
fff
fff
ff
ff
ff
div.
fff
fff
unis.
fff
fff
0
fff

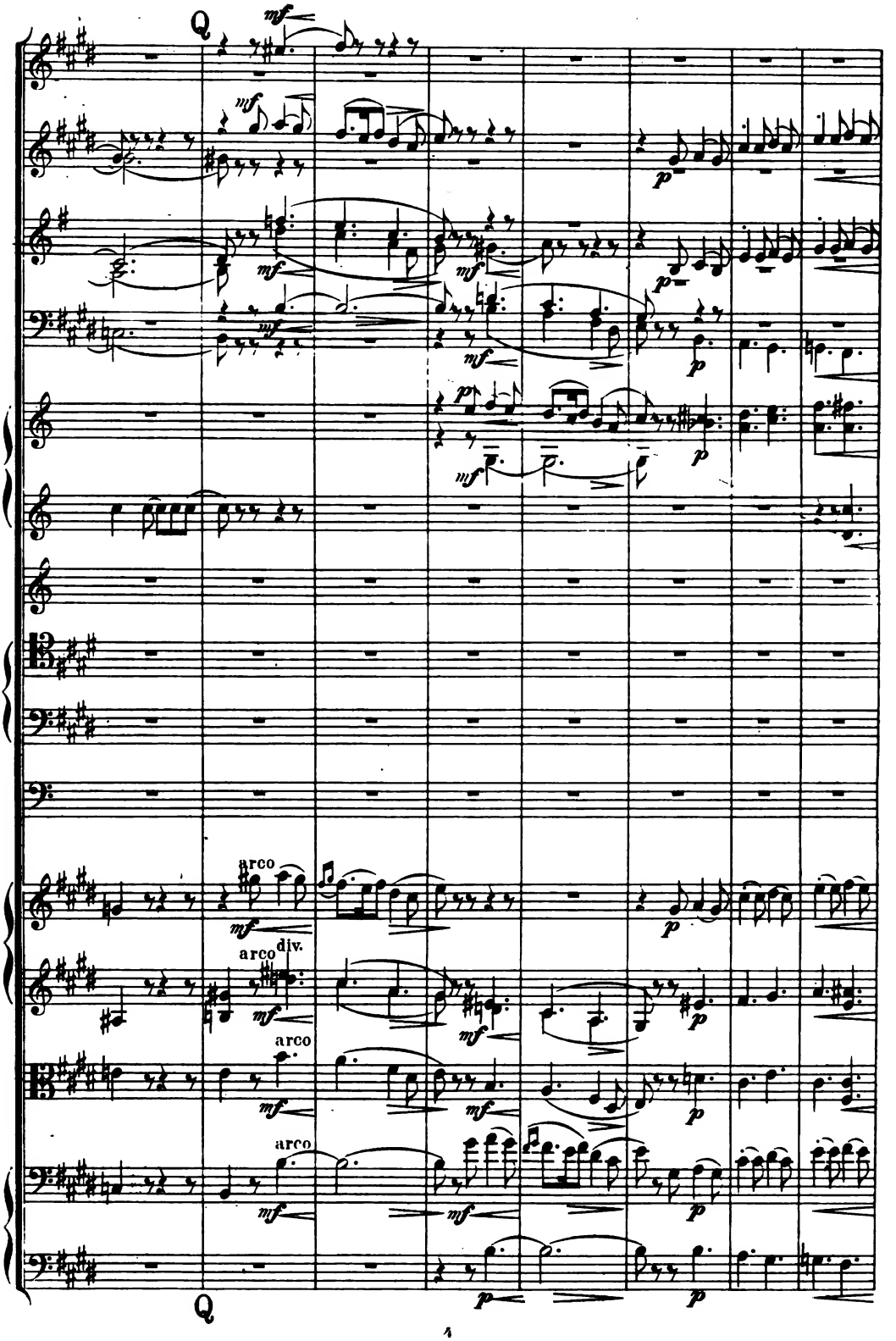

sf
sf
sf
sf
sf f
div.


I.
div.

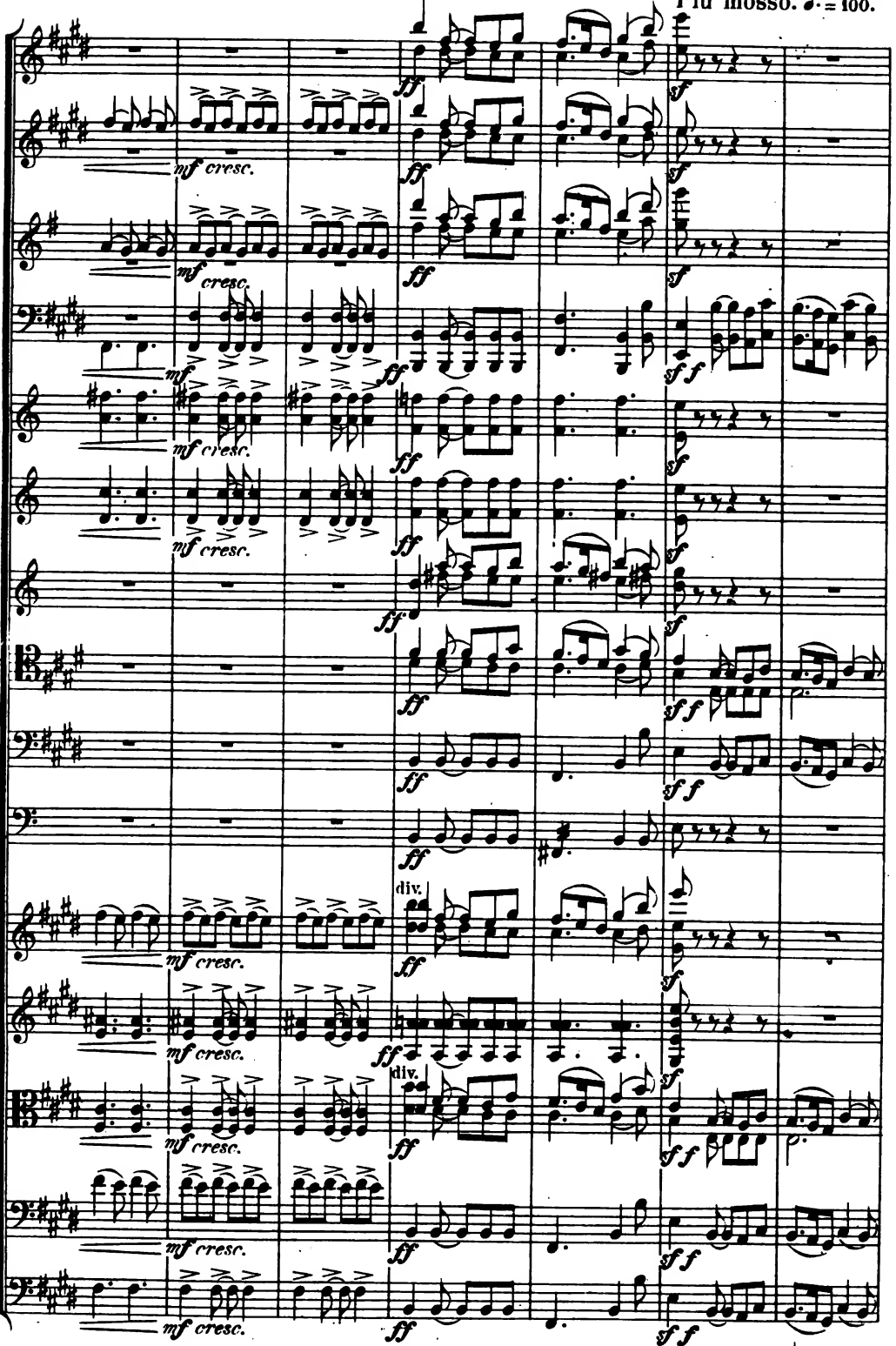

ff
f


P
p
p
a 2.
p
morendo
pp
ppp
pp
ppp
pp
ppp
pizz.
p
pizz.
p
pizz.
p

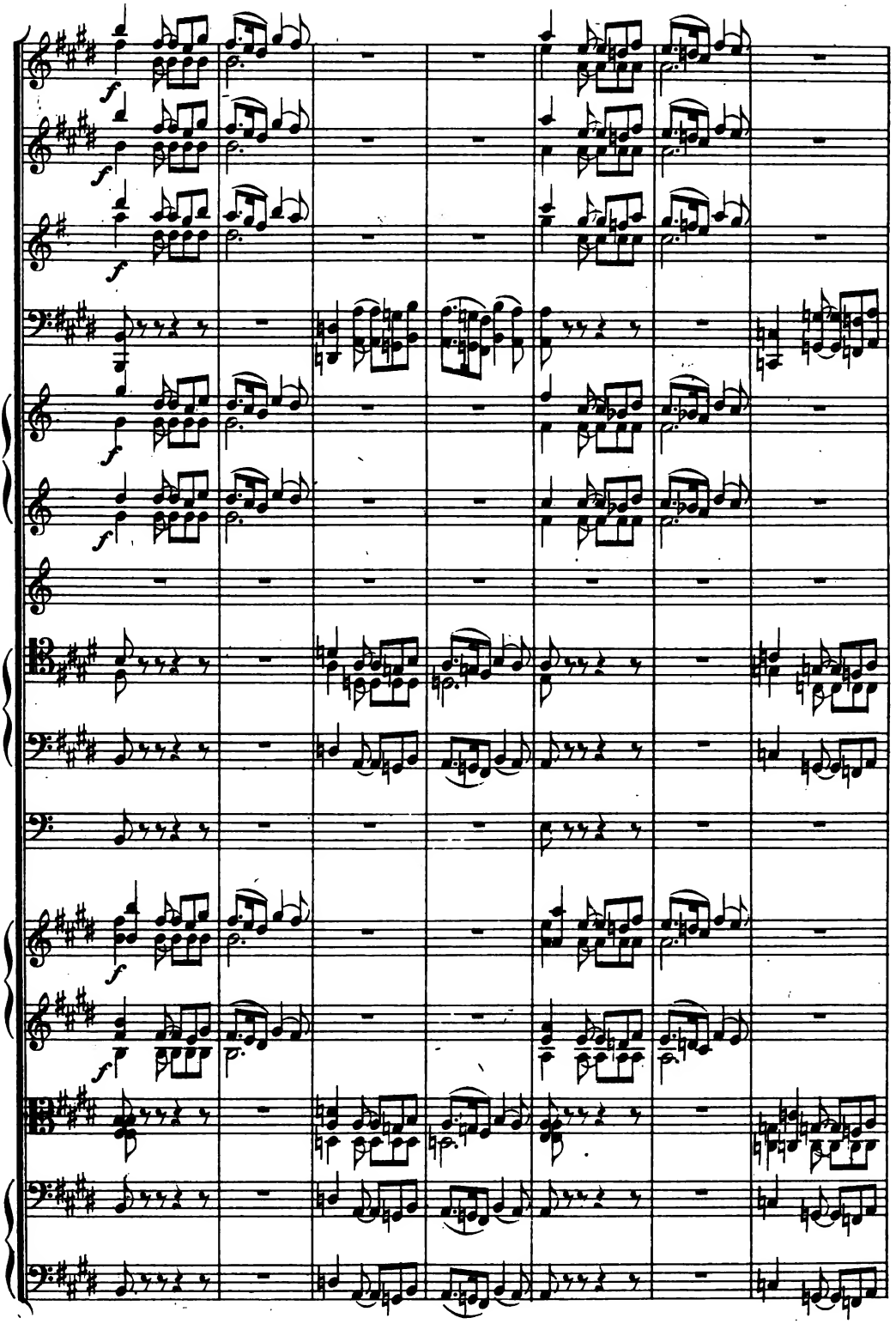

p
a 2.
p
pizz.
p

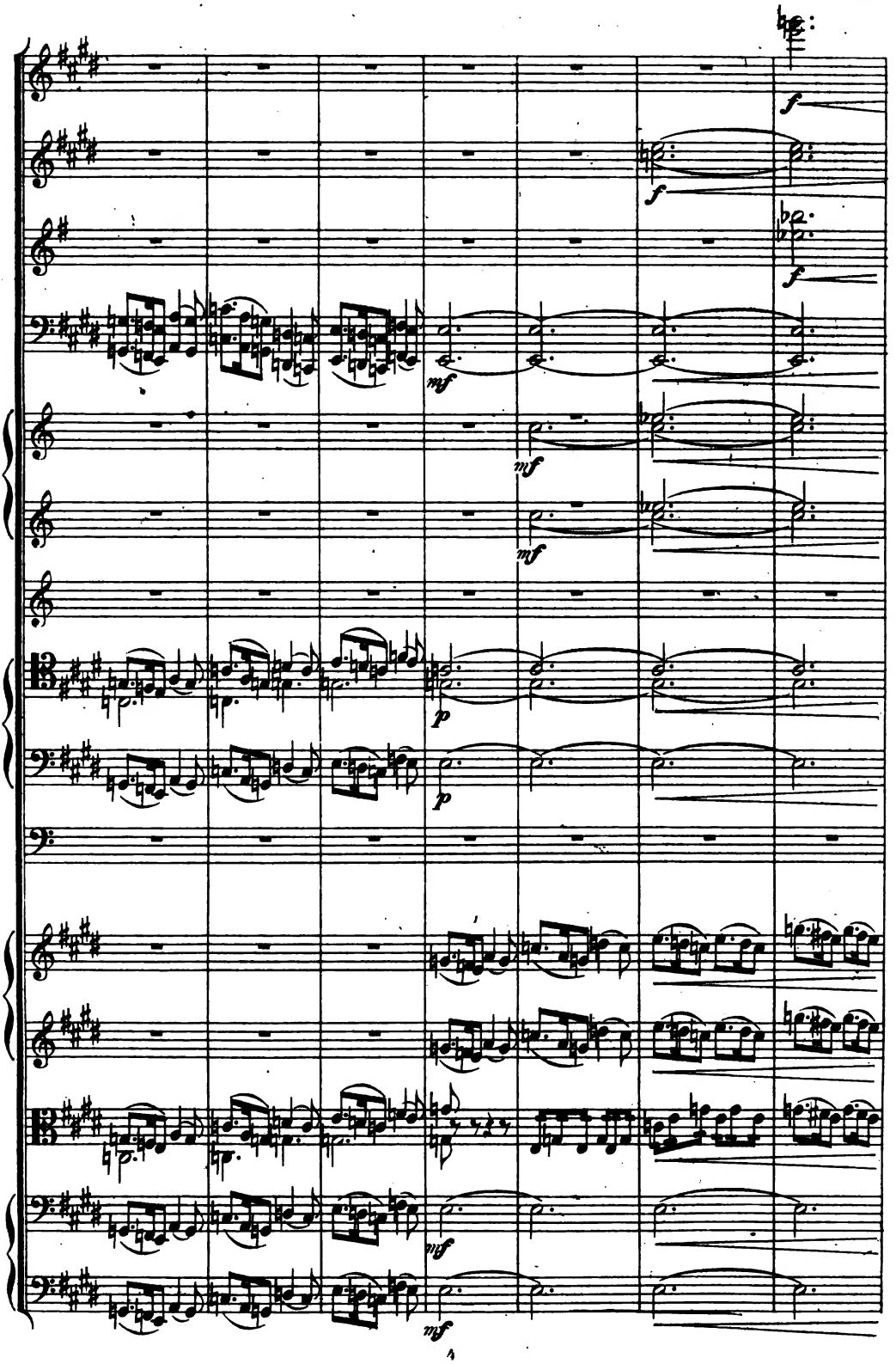

Q
mf
p
arco
div.
Q

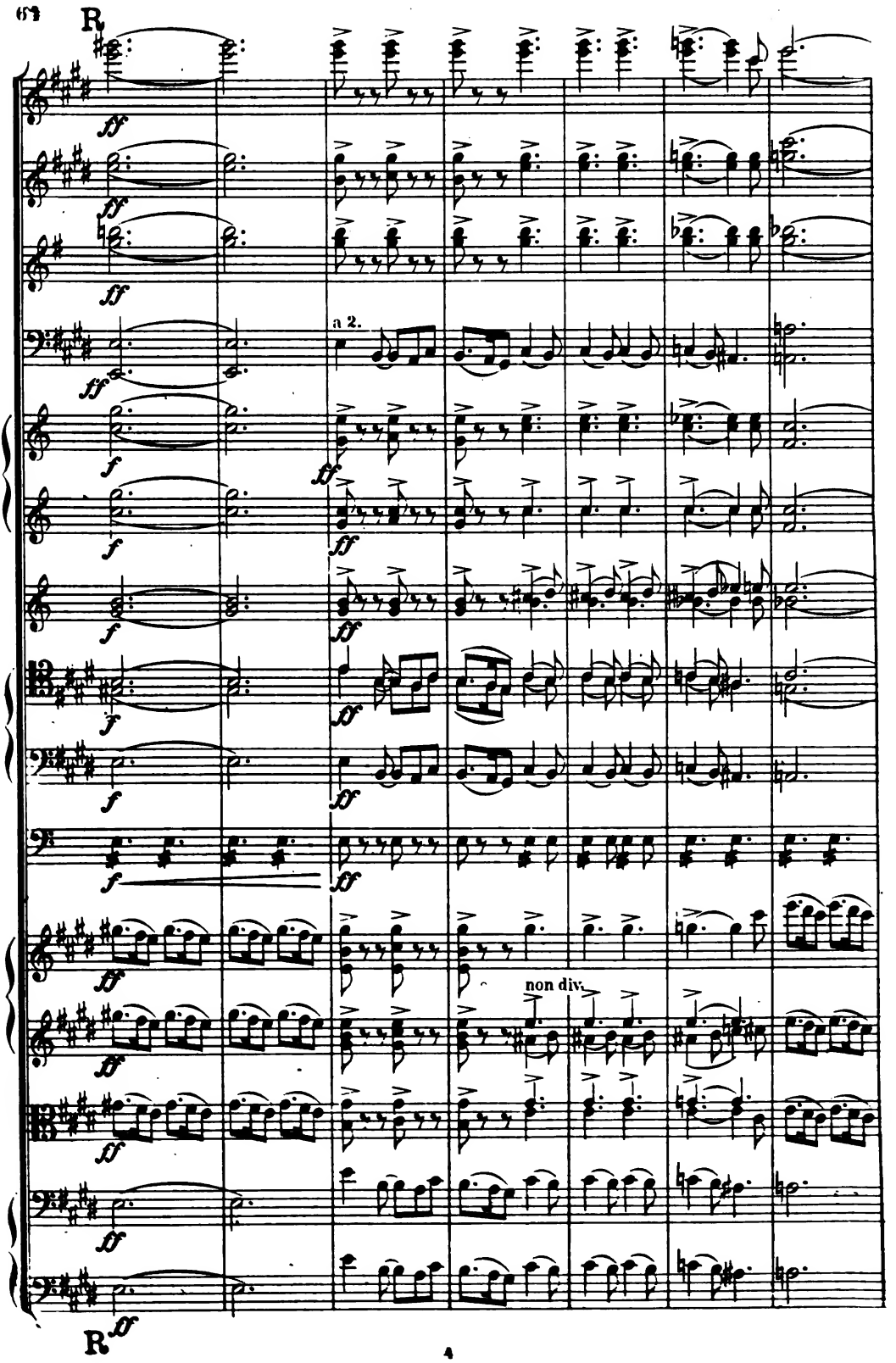
Più mosso. ♩. = 100.

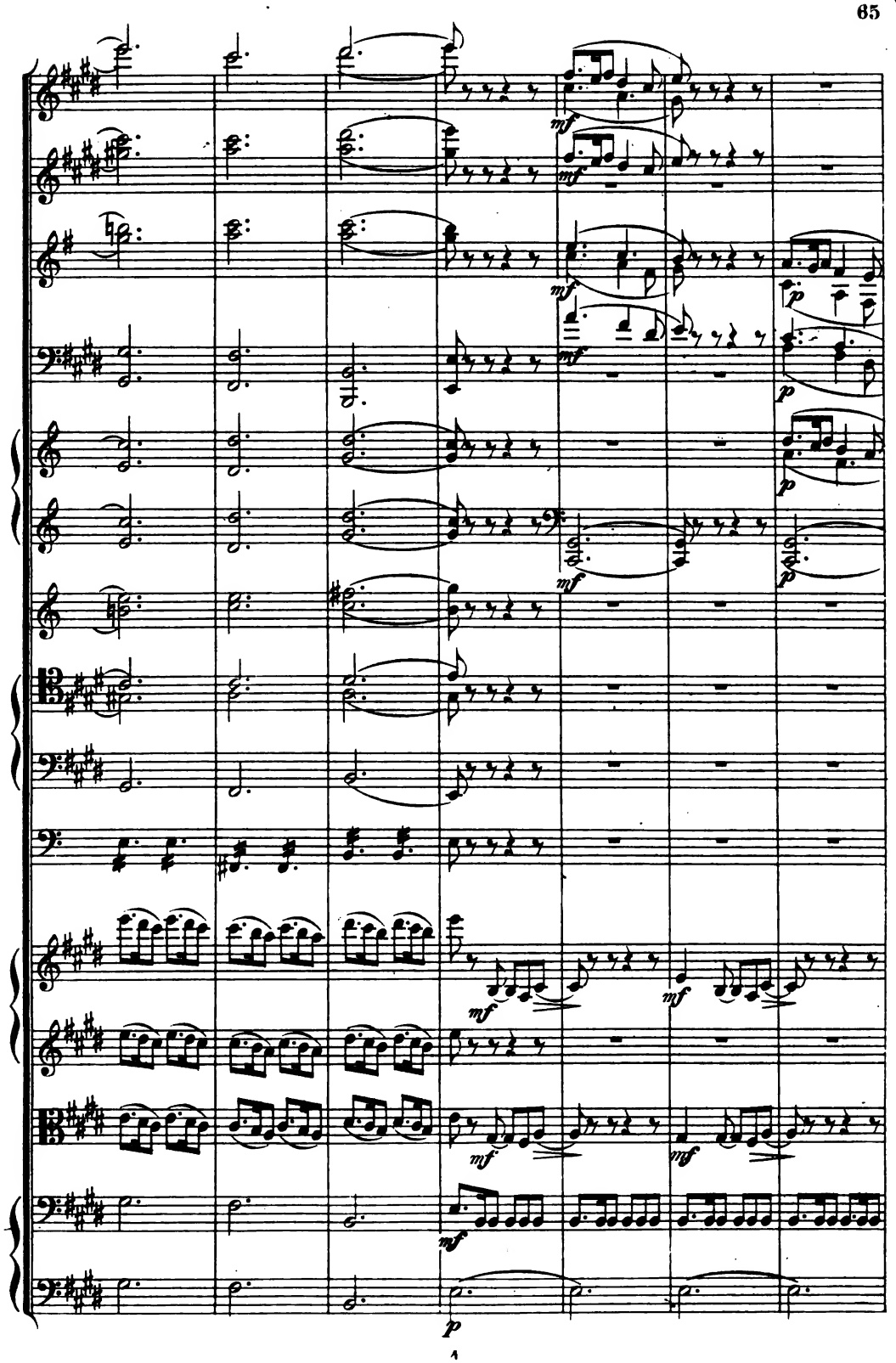


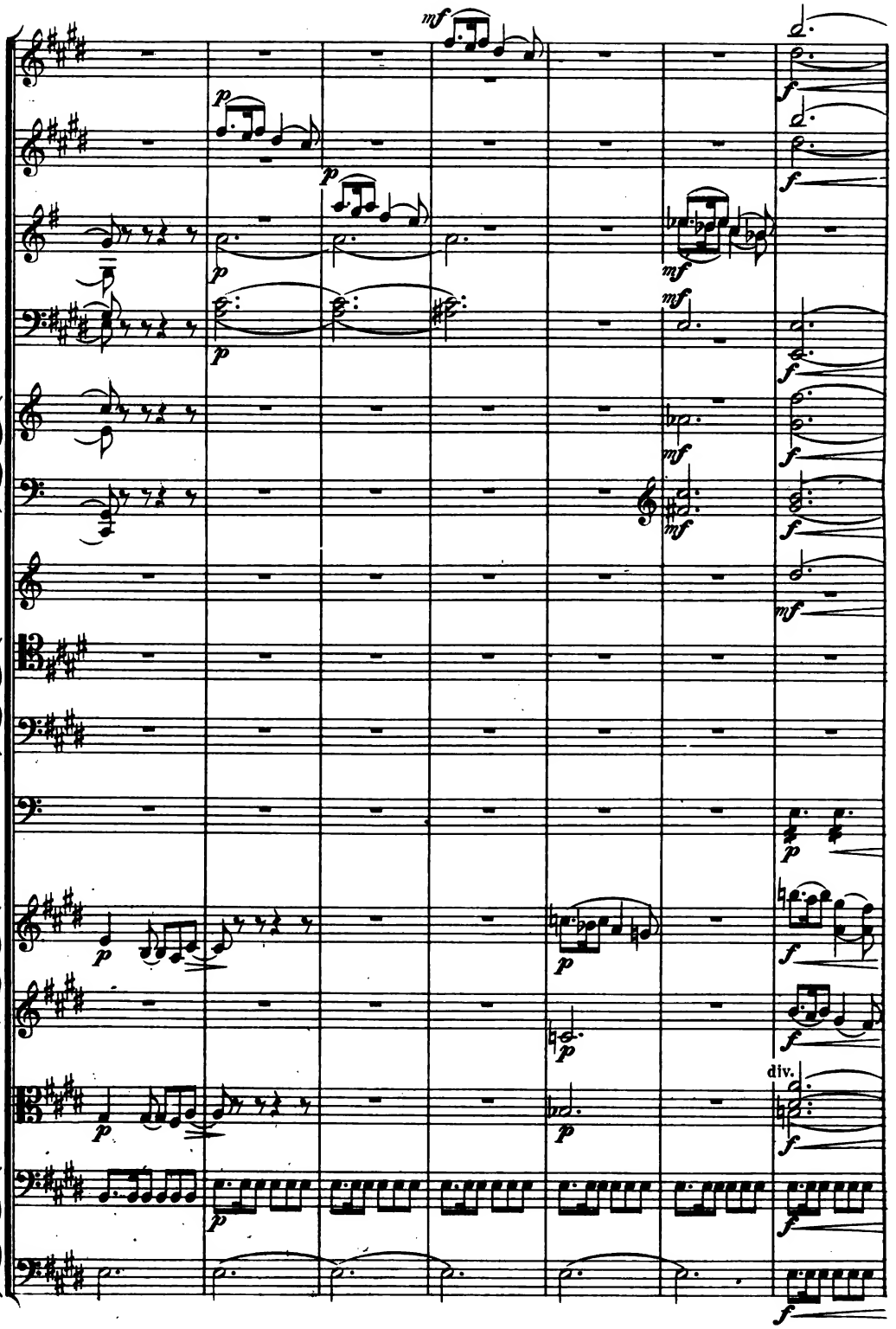
Più mosso. ♩. = 100.

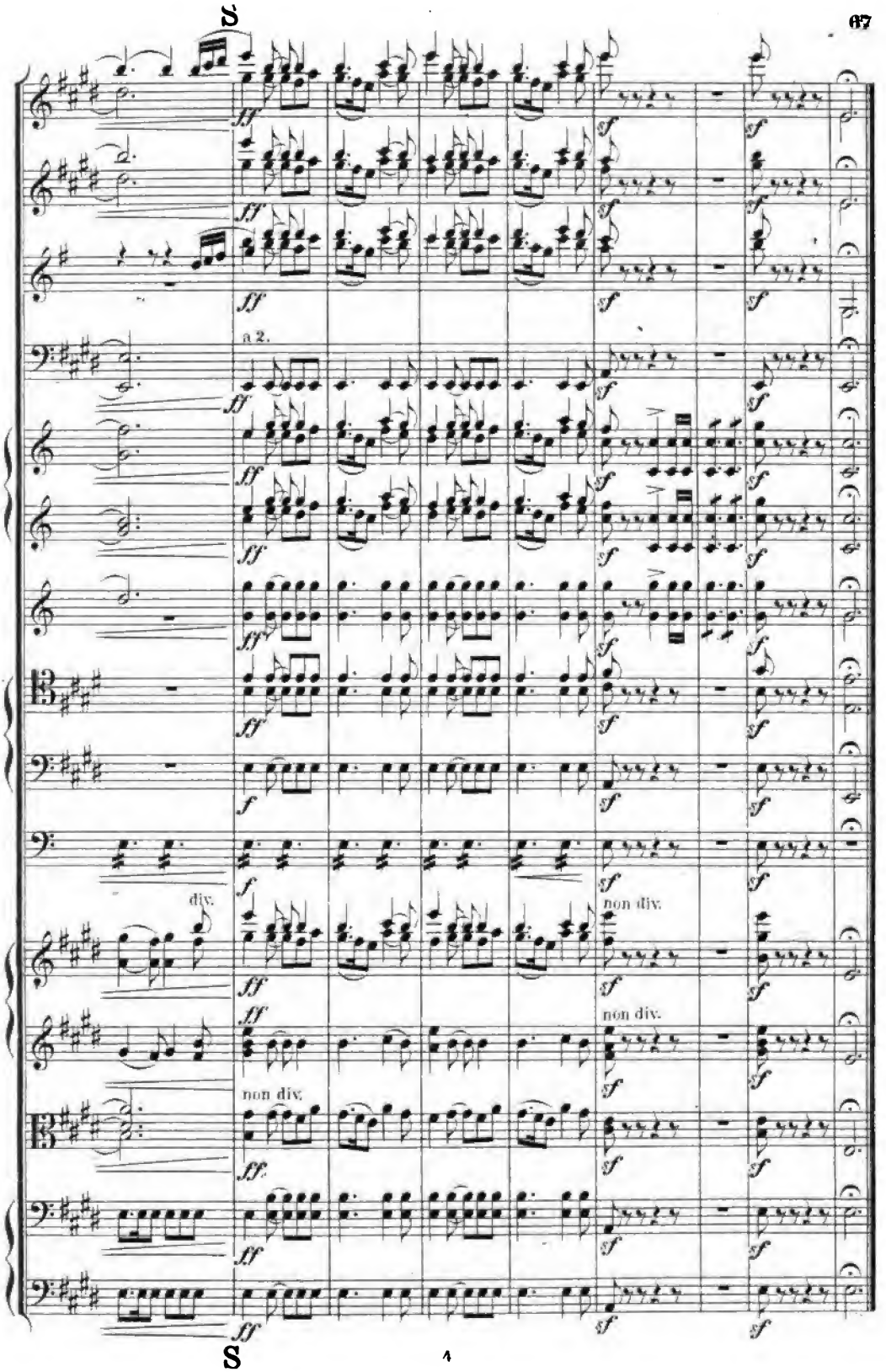

f
f
f
f
f
f
f
f


f
f
f
mf
mf
mf
p
p
mf
mf


61
R
a 2.
non div.
R

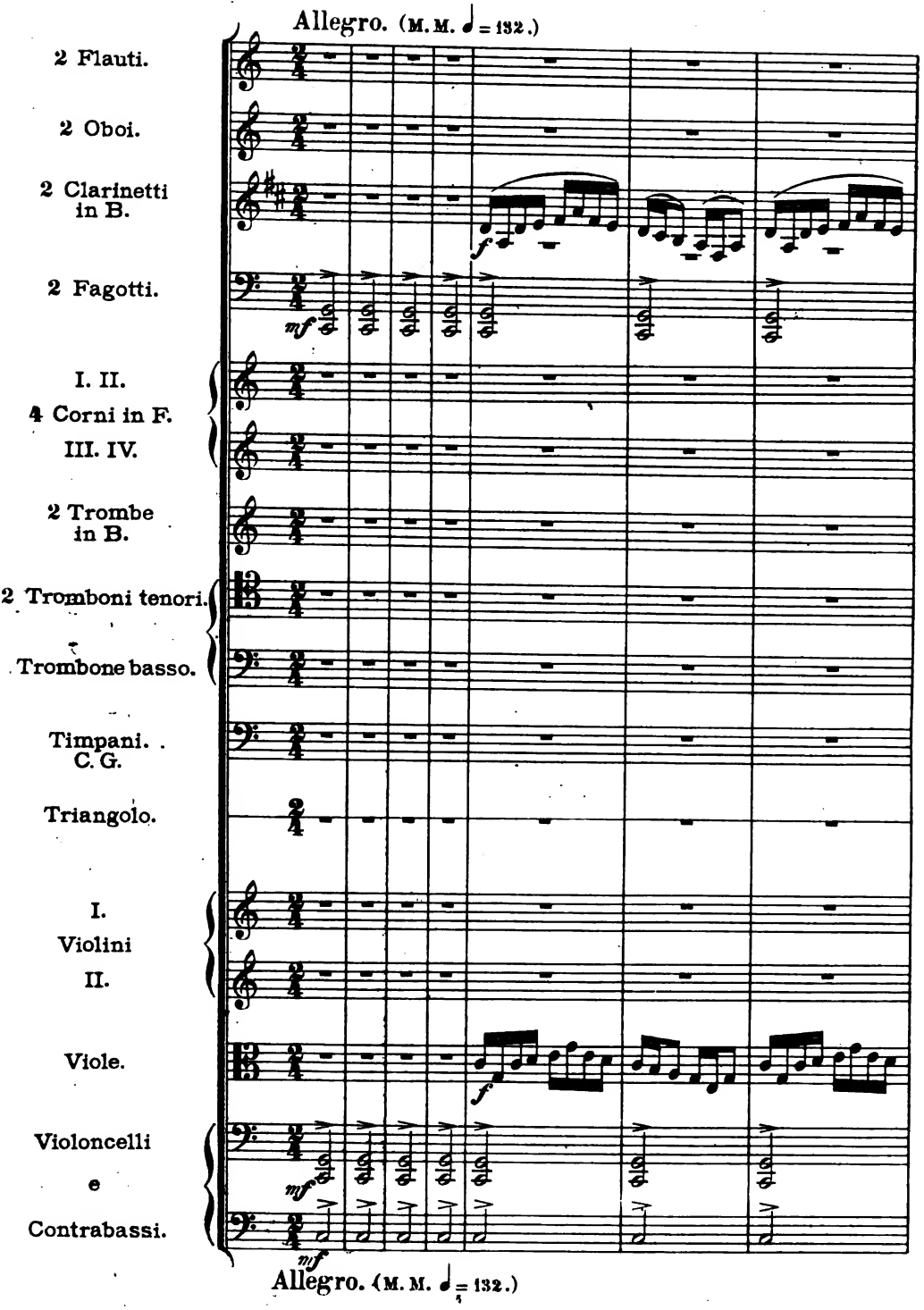

mf
mf
mf
p
p
mf
p
mf
mf
mf
mf
mf
p

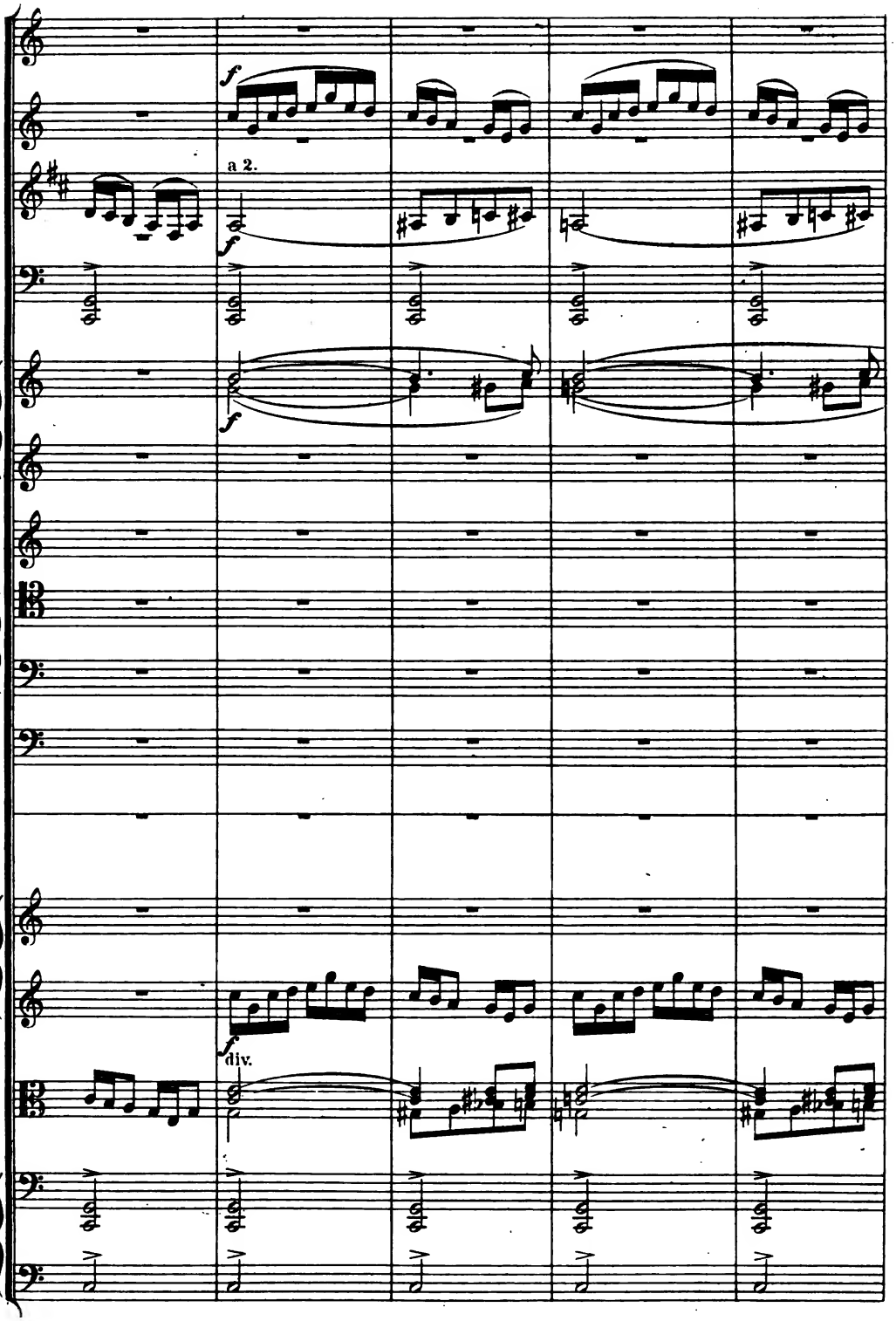

div.

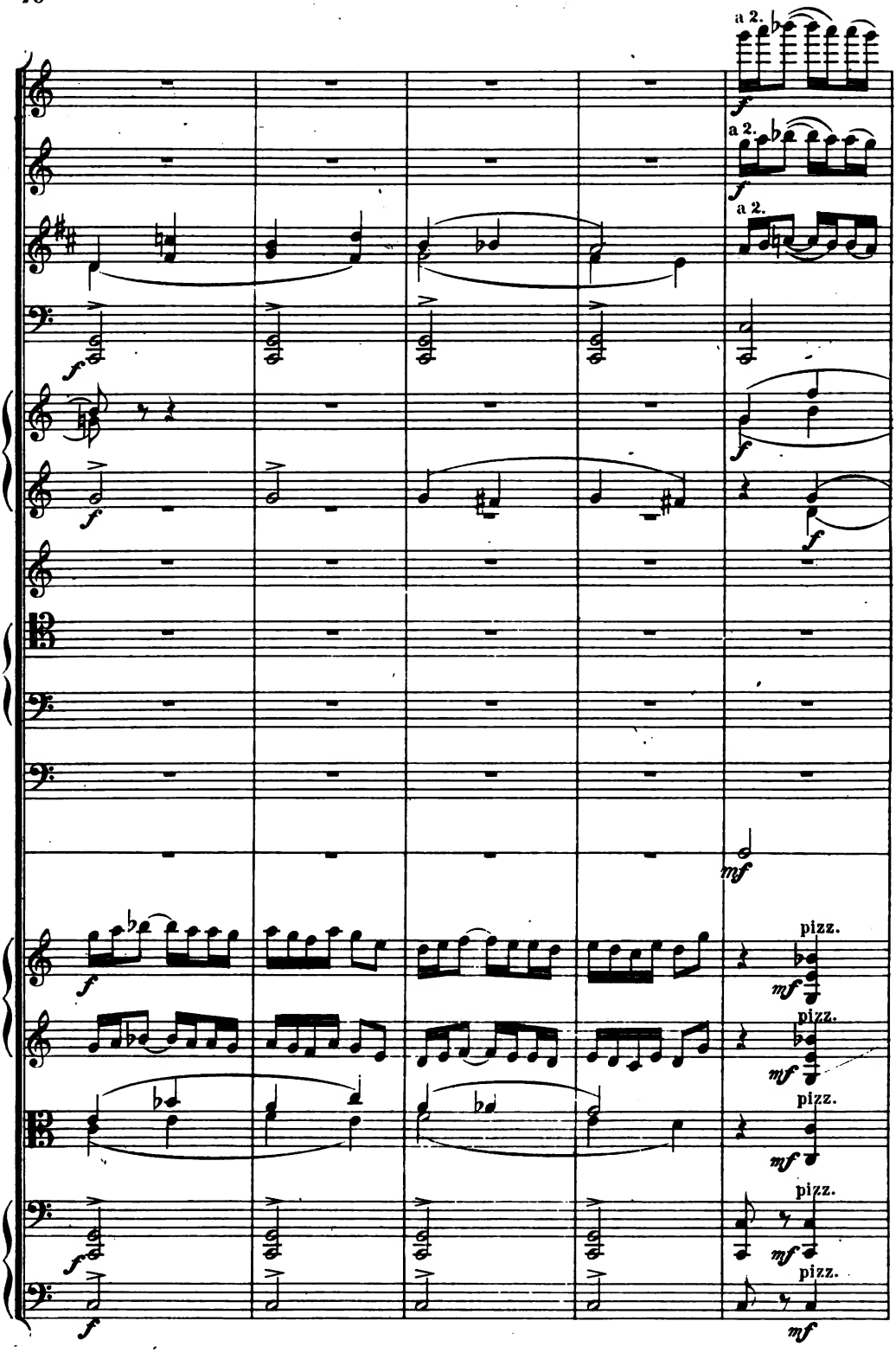

S
a 2.
div.
non div.
non div.
non div.
S

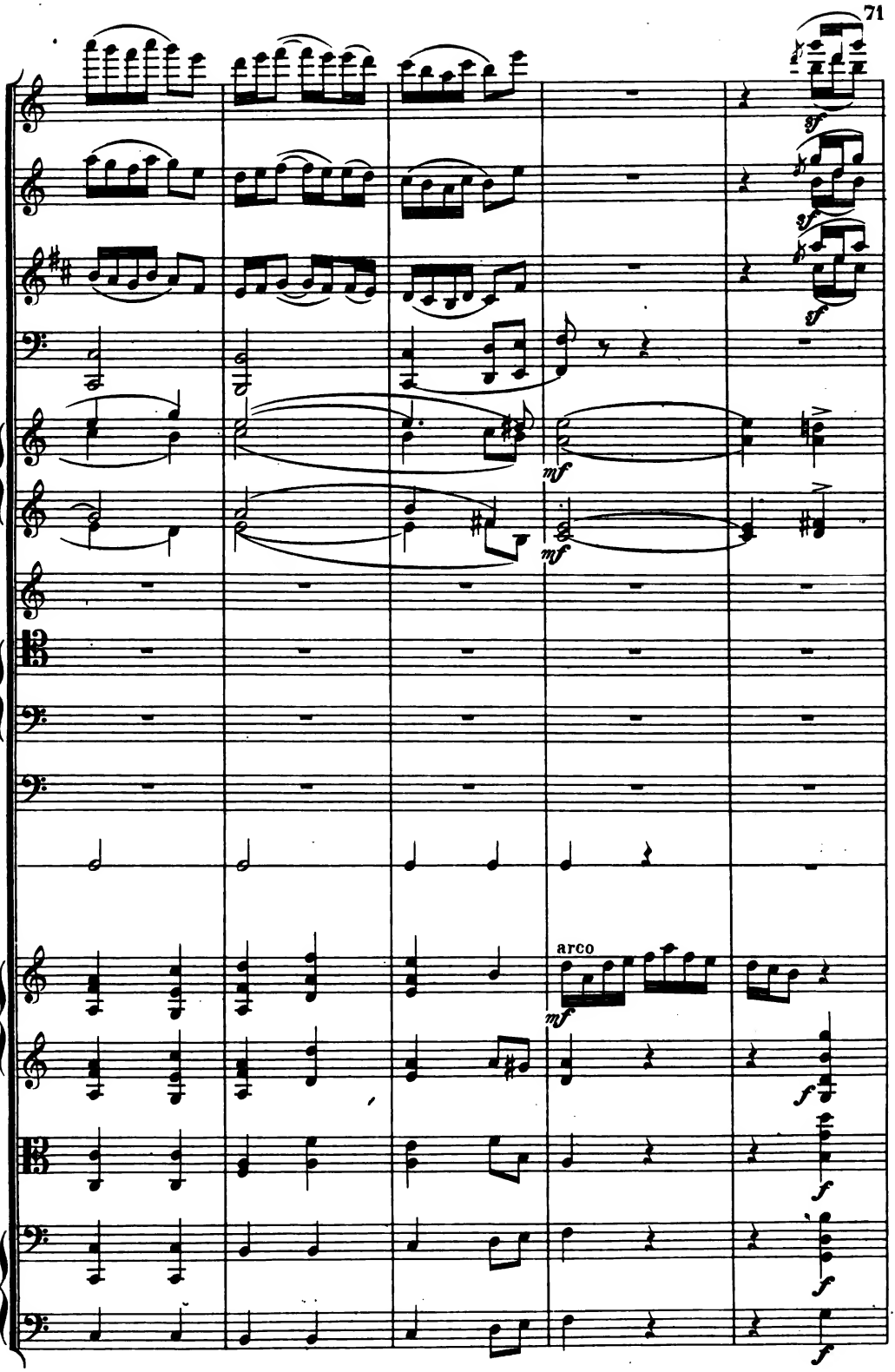
II.

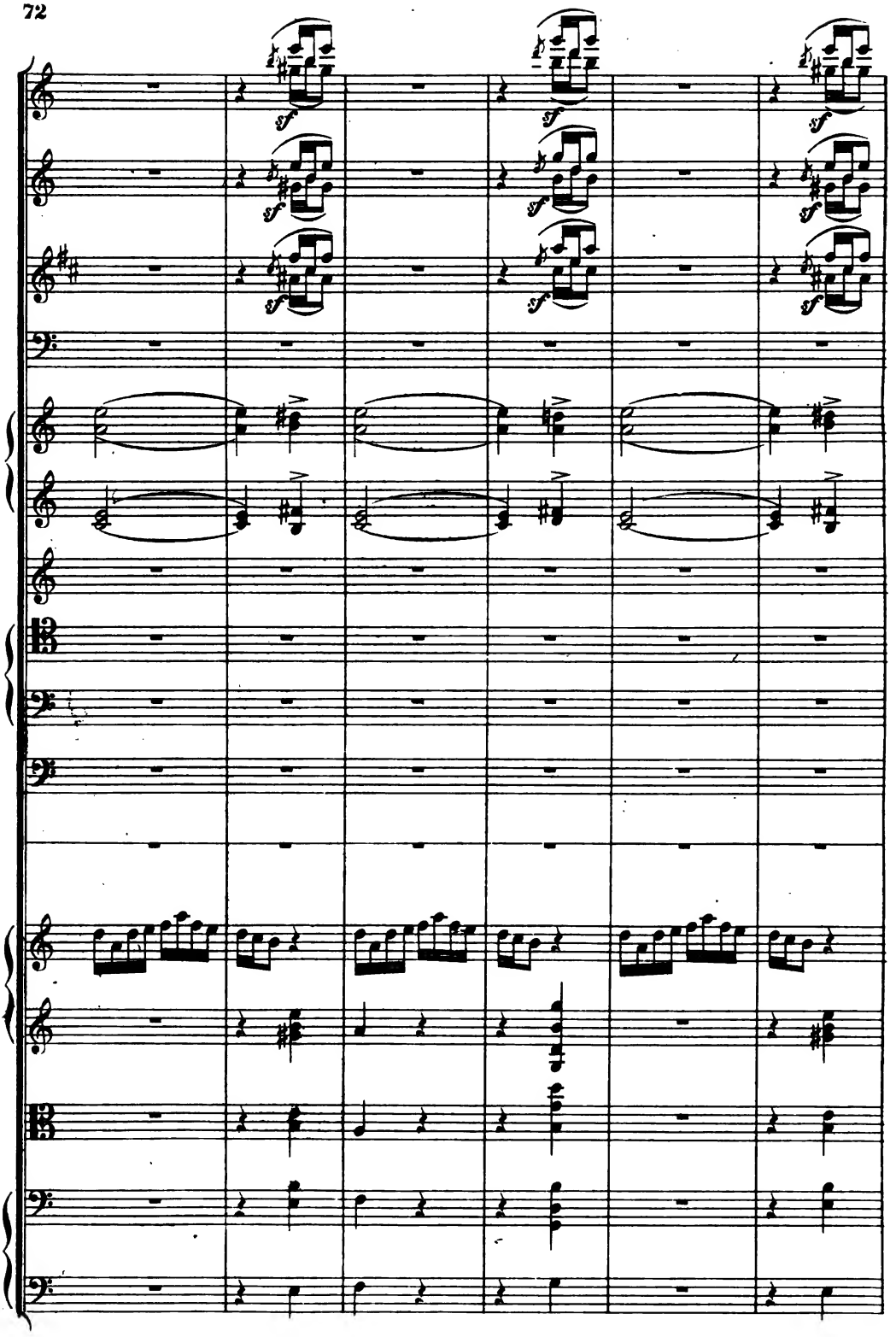
Scherzo.

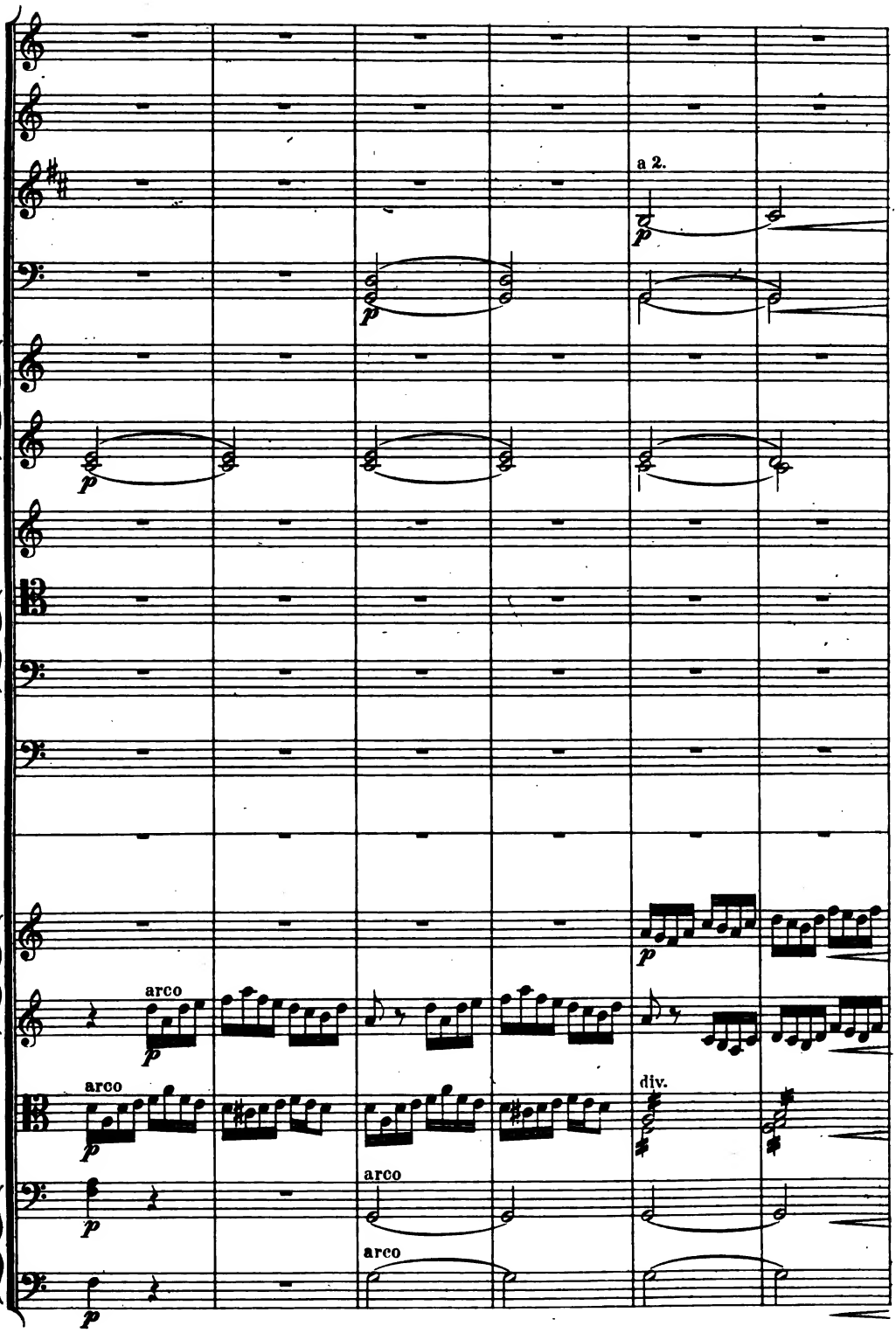

Allegro. (M. M. ♩ = 132.)
2 Flauti.
2 Oboi.
2 Clarinetti in B.
2 Fagotti.
I. II.
4 Corni in F.
III. IV.
2 Trombe in B.
2 Tromboni tenori.
Trombone basso.
Timpani. C. G.
Triangolo.
I.
Violini
II.
Viole.
Violoncelli
e
Contrabassi.
Allegro. (M. M. ♩ = 132.)

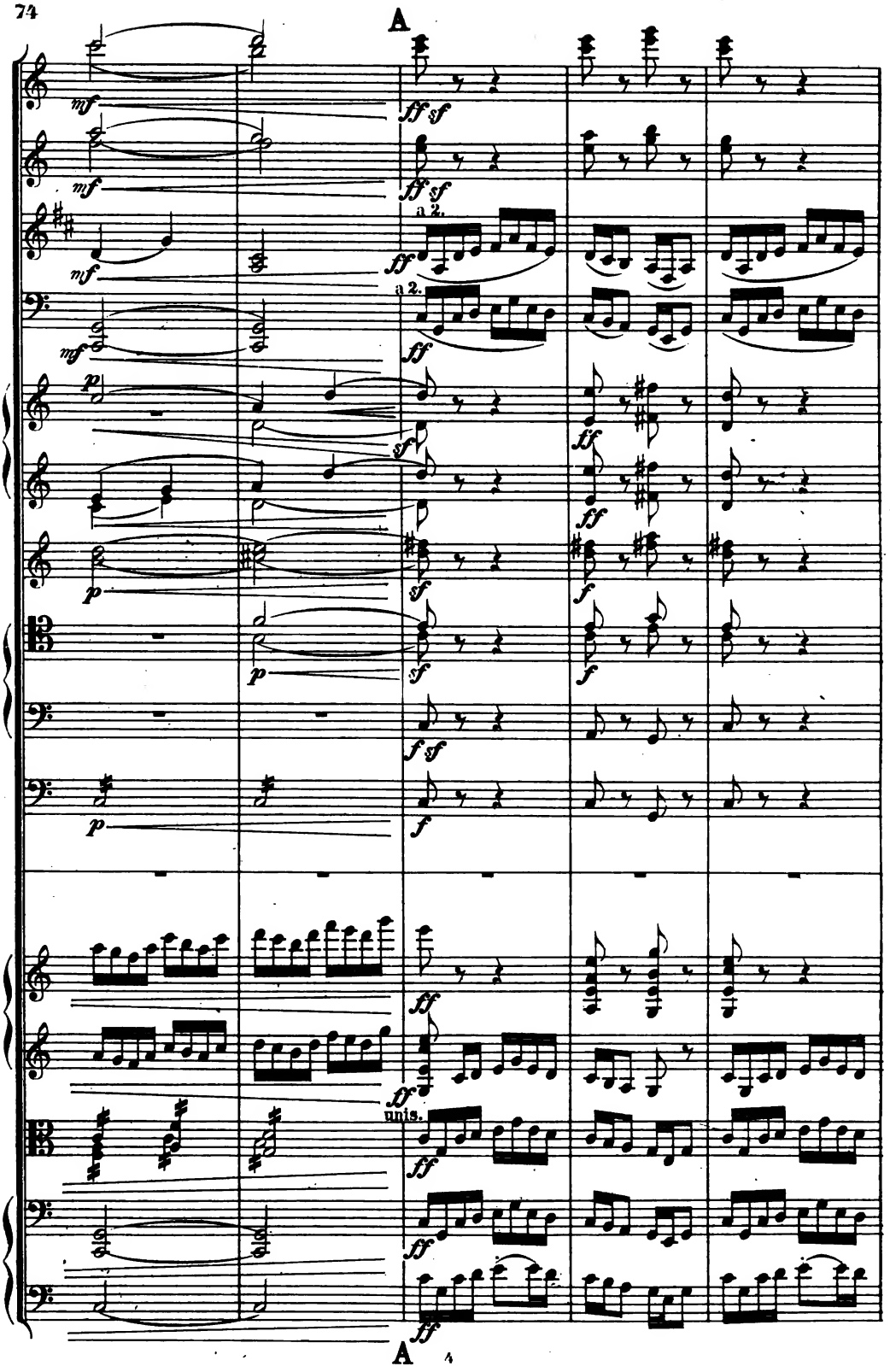

f
a 2.
f
f
f
div.

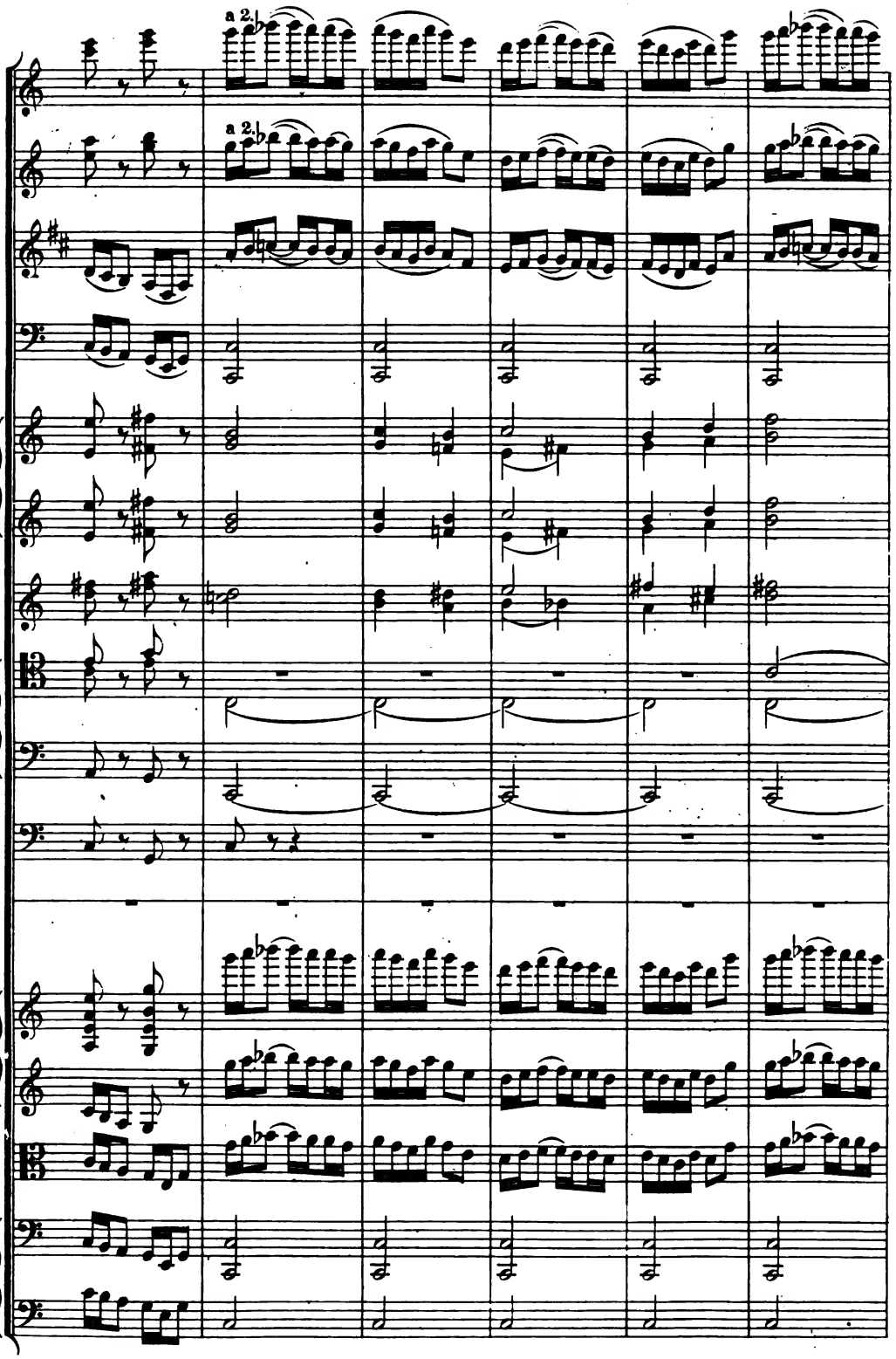

a 2.
a 2.
a 2.
pizz.
pizz.
pizz.
pizz.
pizz.

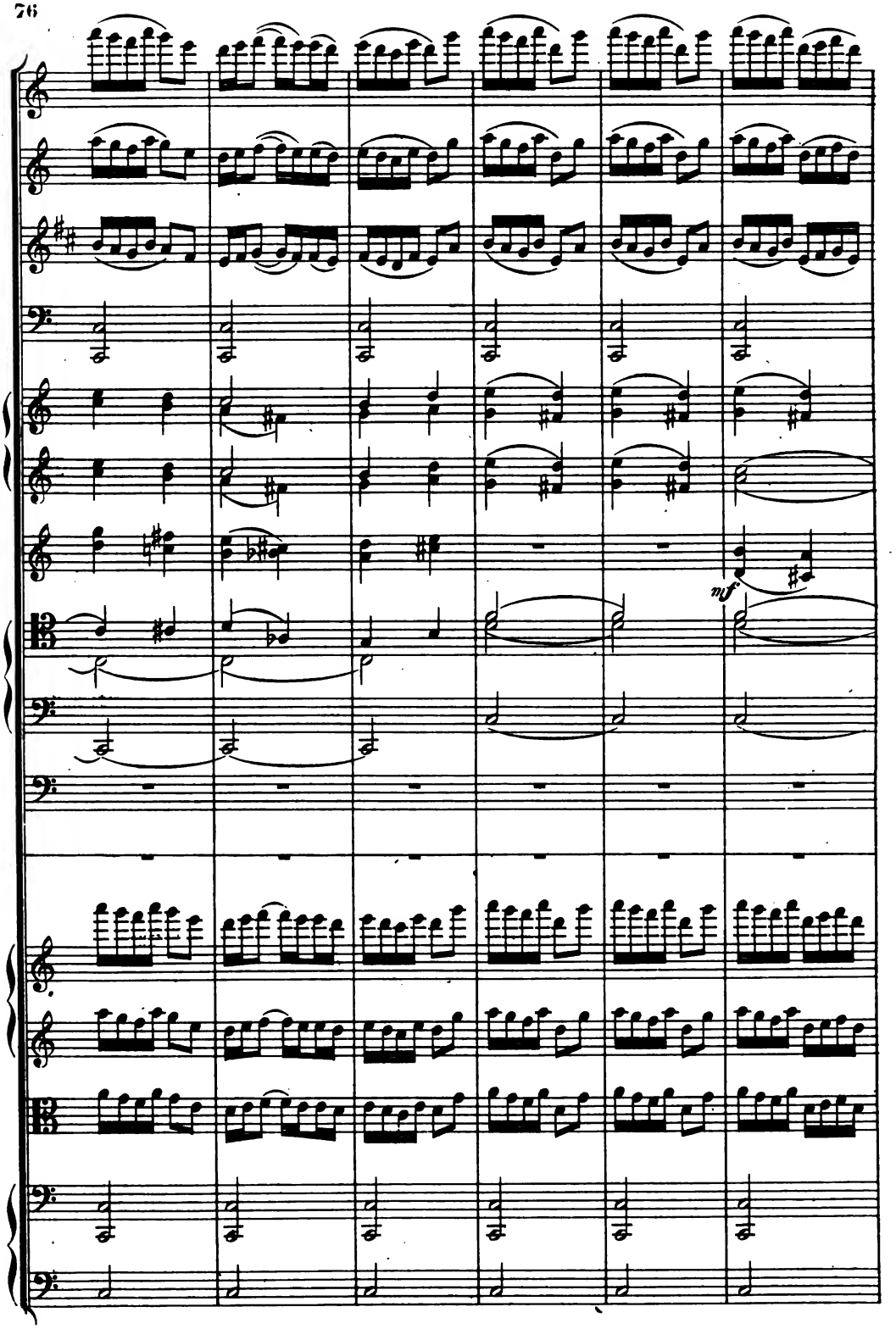

sf
sf
sf
mf
mf
arco
mf
f
f
f
f

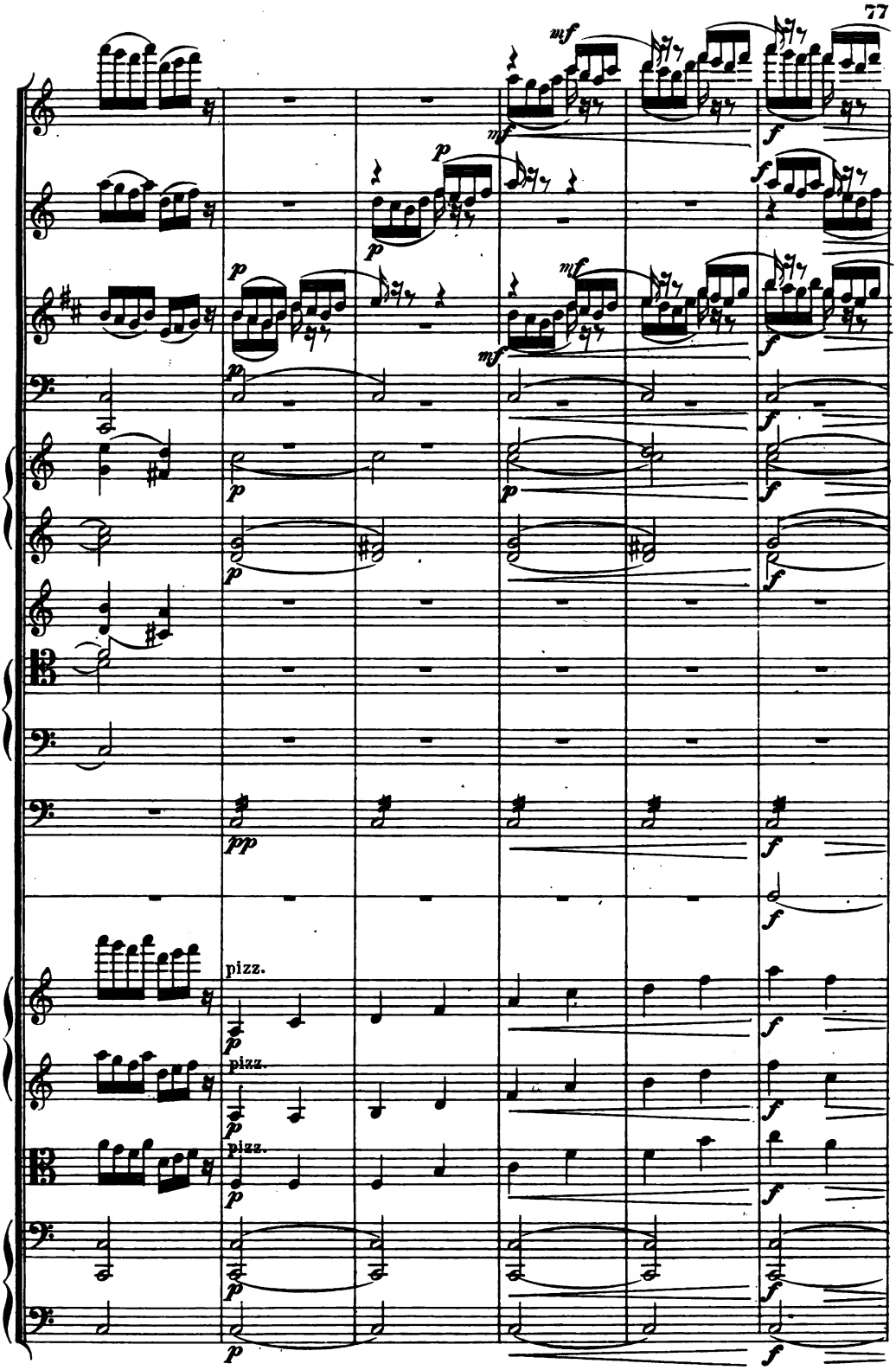

sf
sf
sf
sf
sf
sf
sf
sf
sf

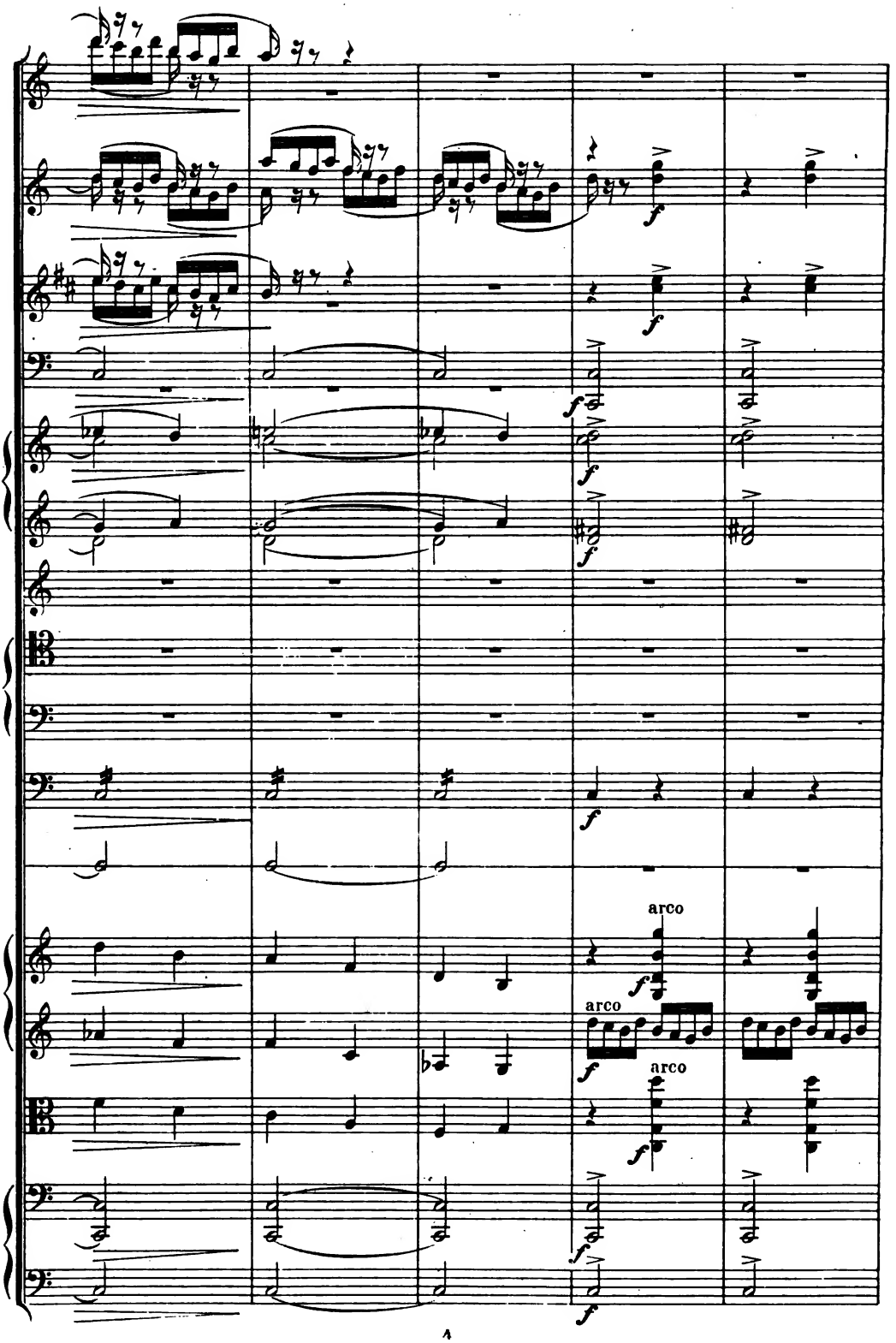

a 2.
arco
arco
div.
arco
arco

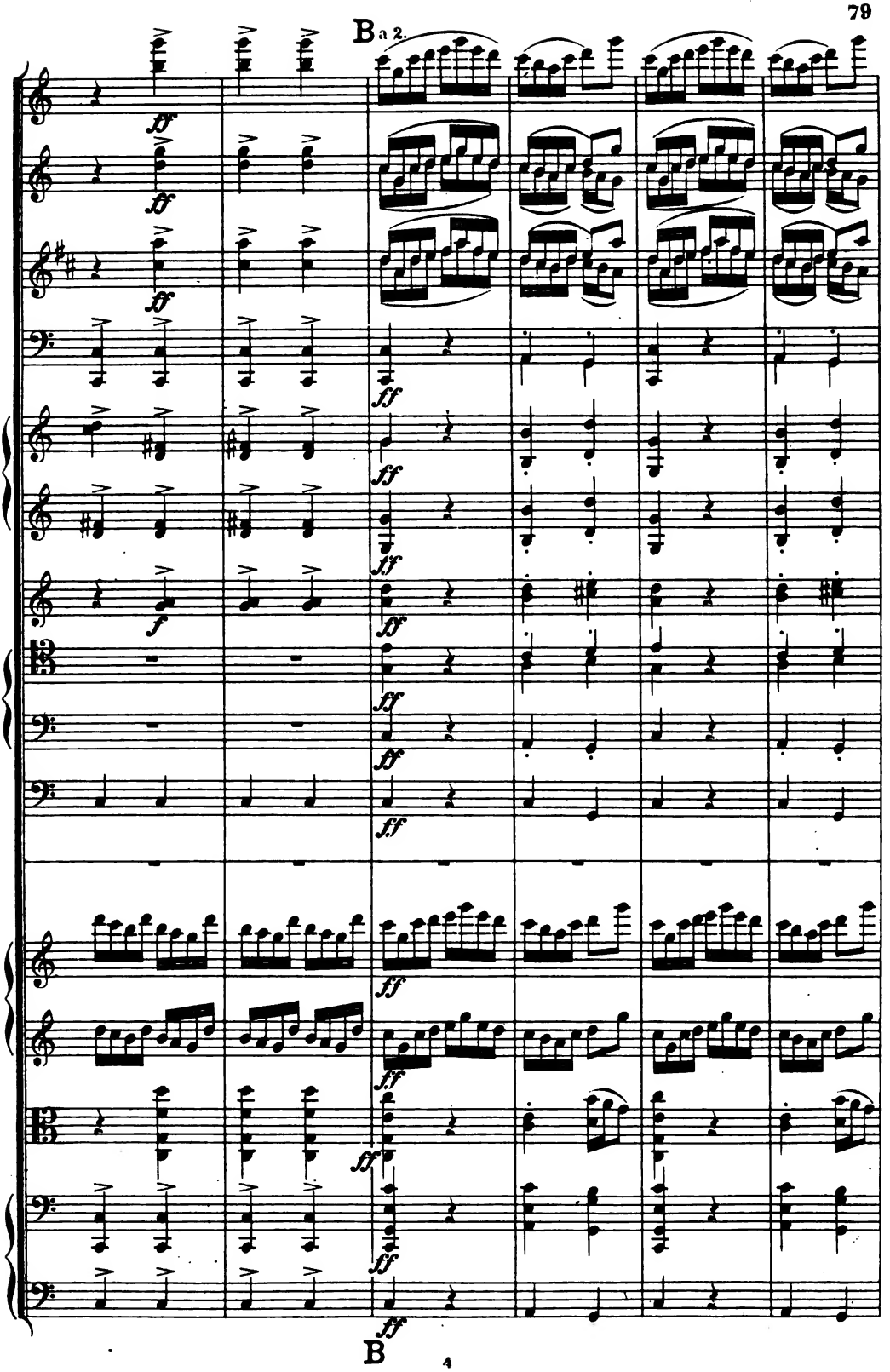

A
mf
ff sf
a 2.
ff
p
sf
f sf
unis.
A

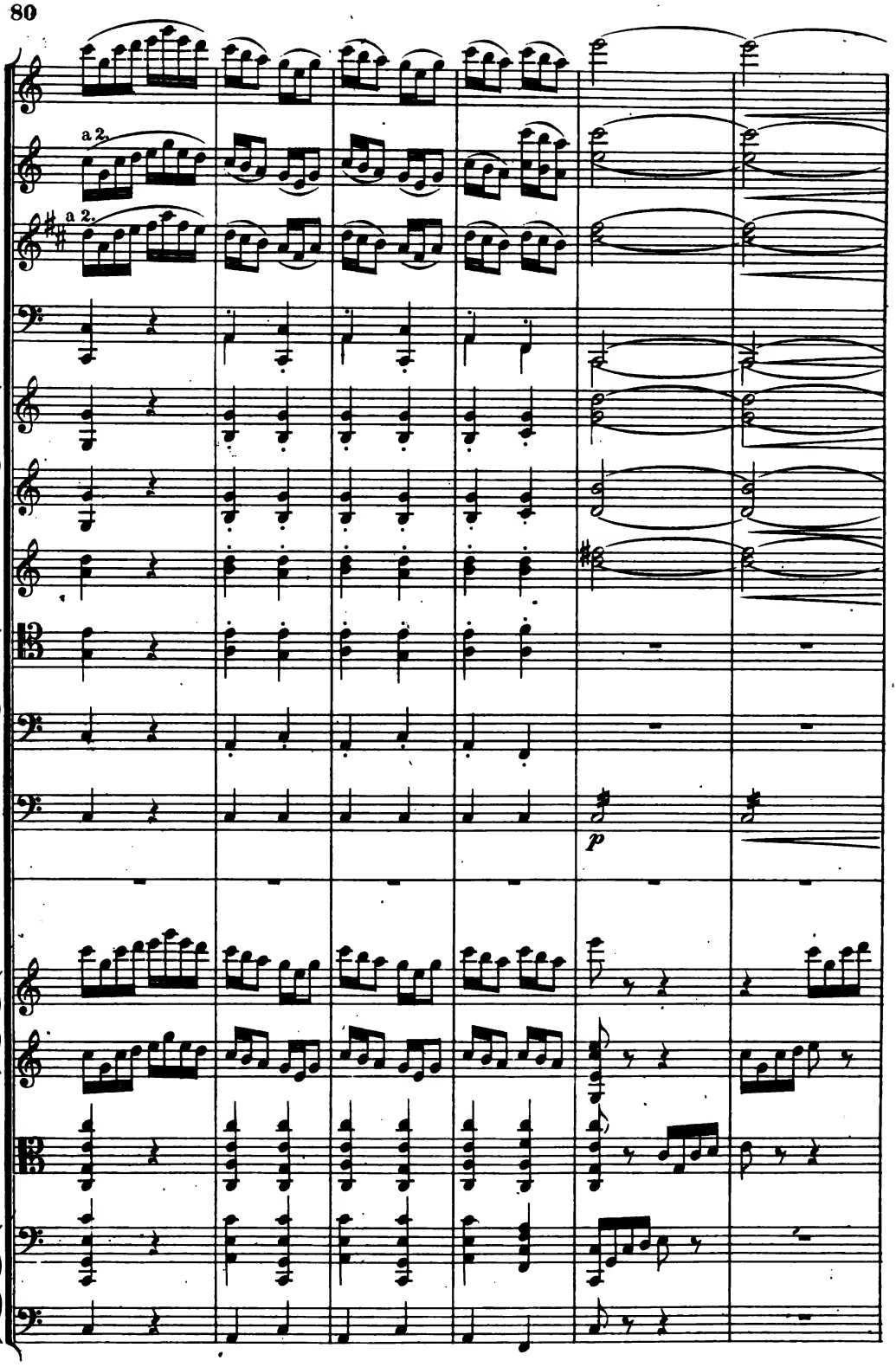

a 2.
a 2.

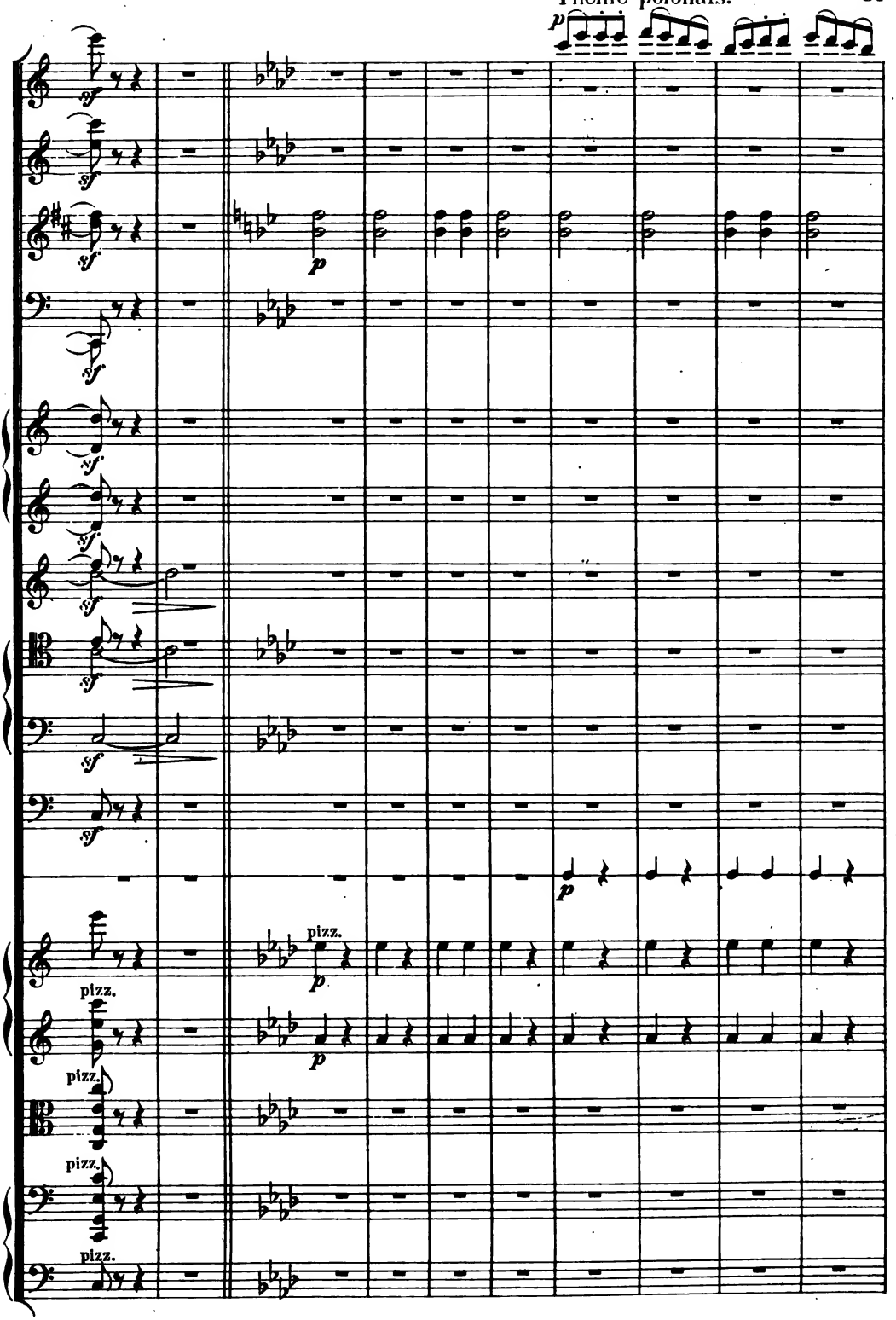

mf

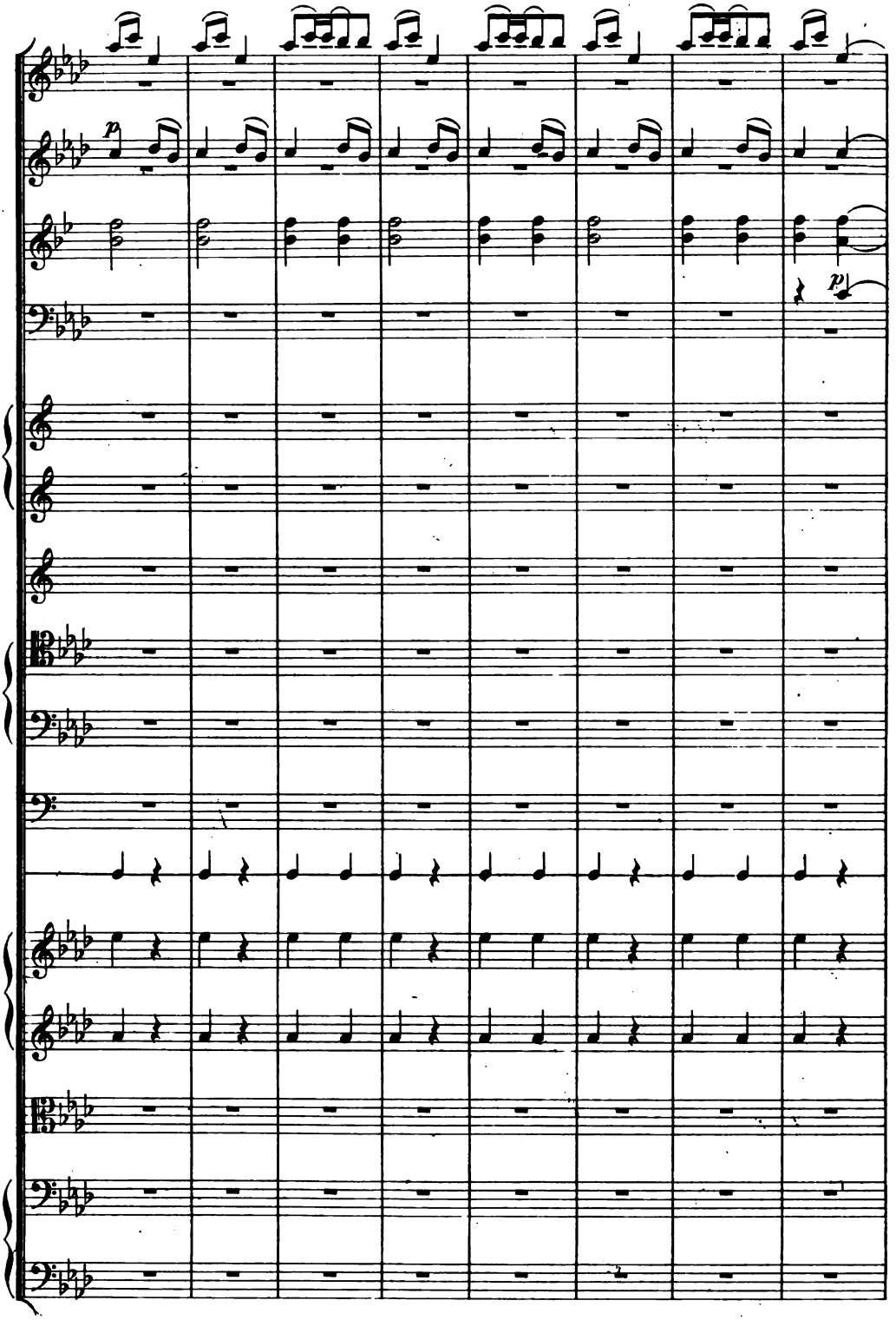

pizz.
pizz.
pizz.

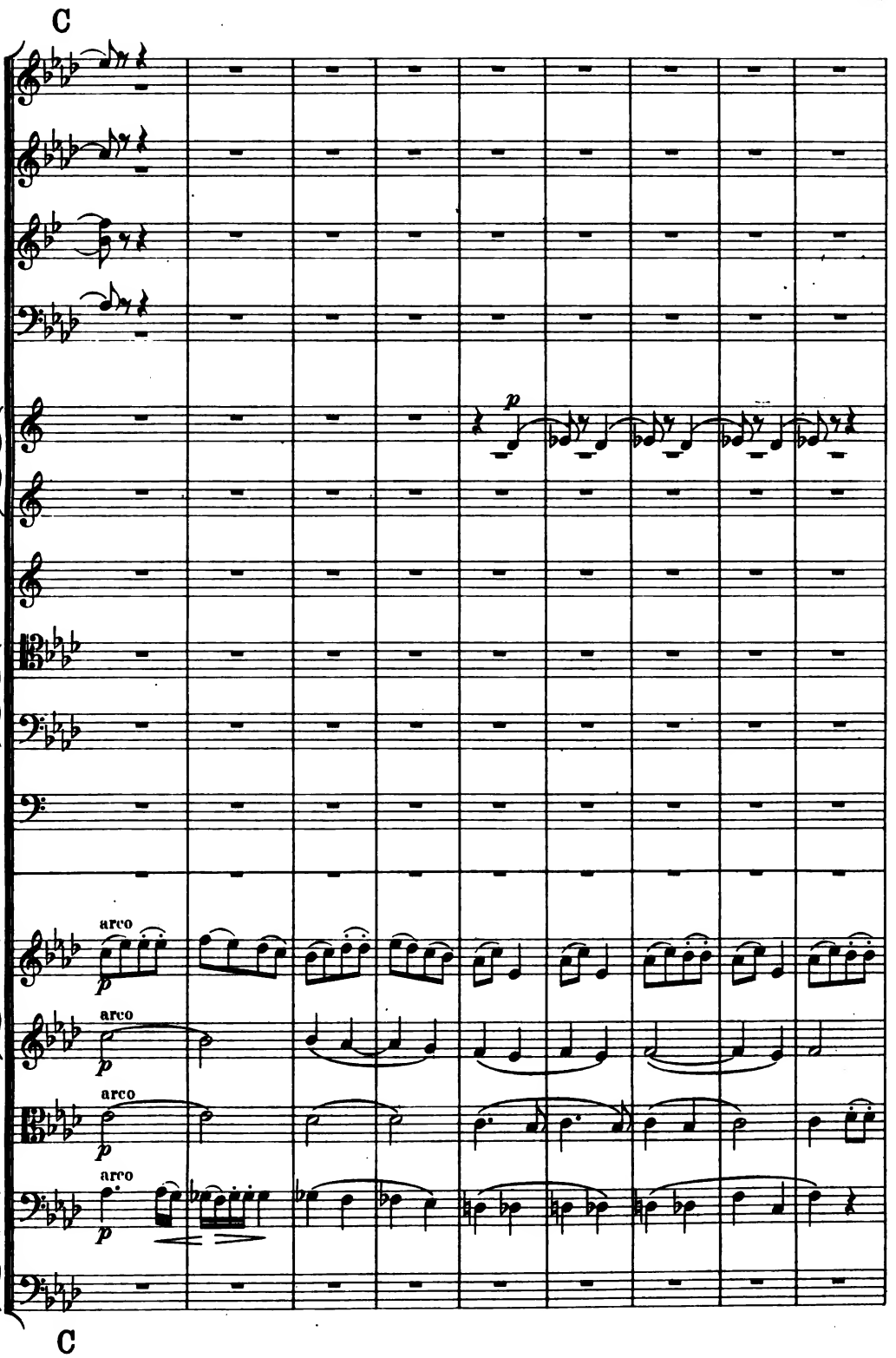

arco
arco
arco

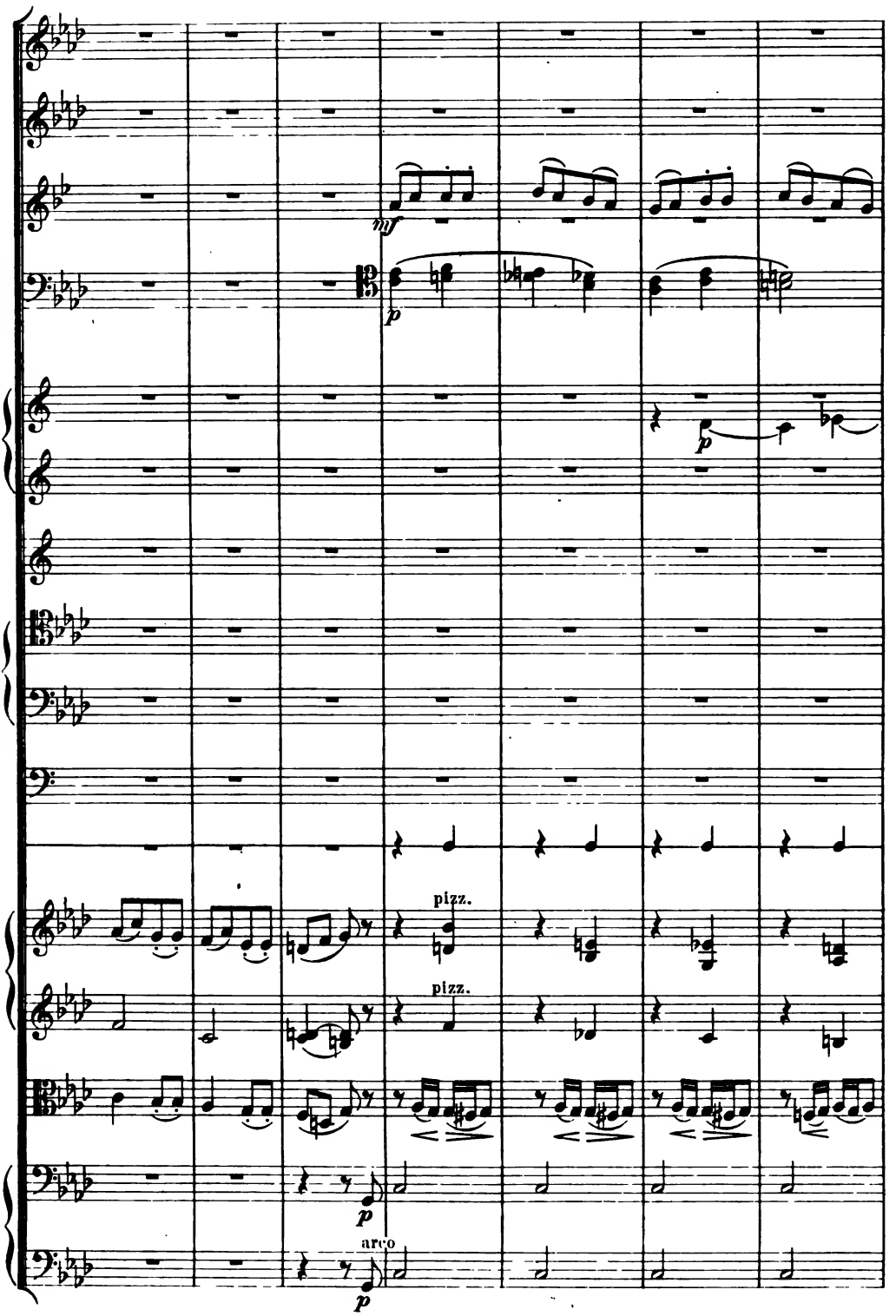

B a 2.
ff
f
B

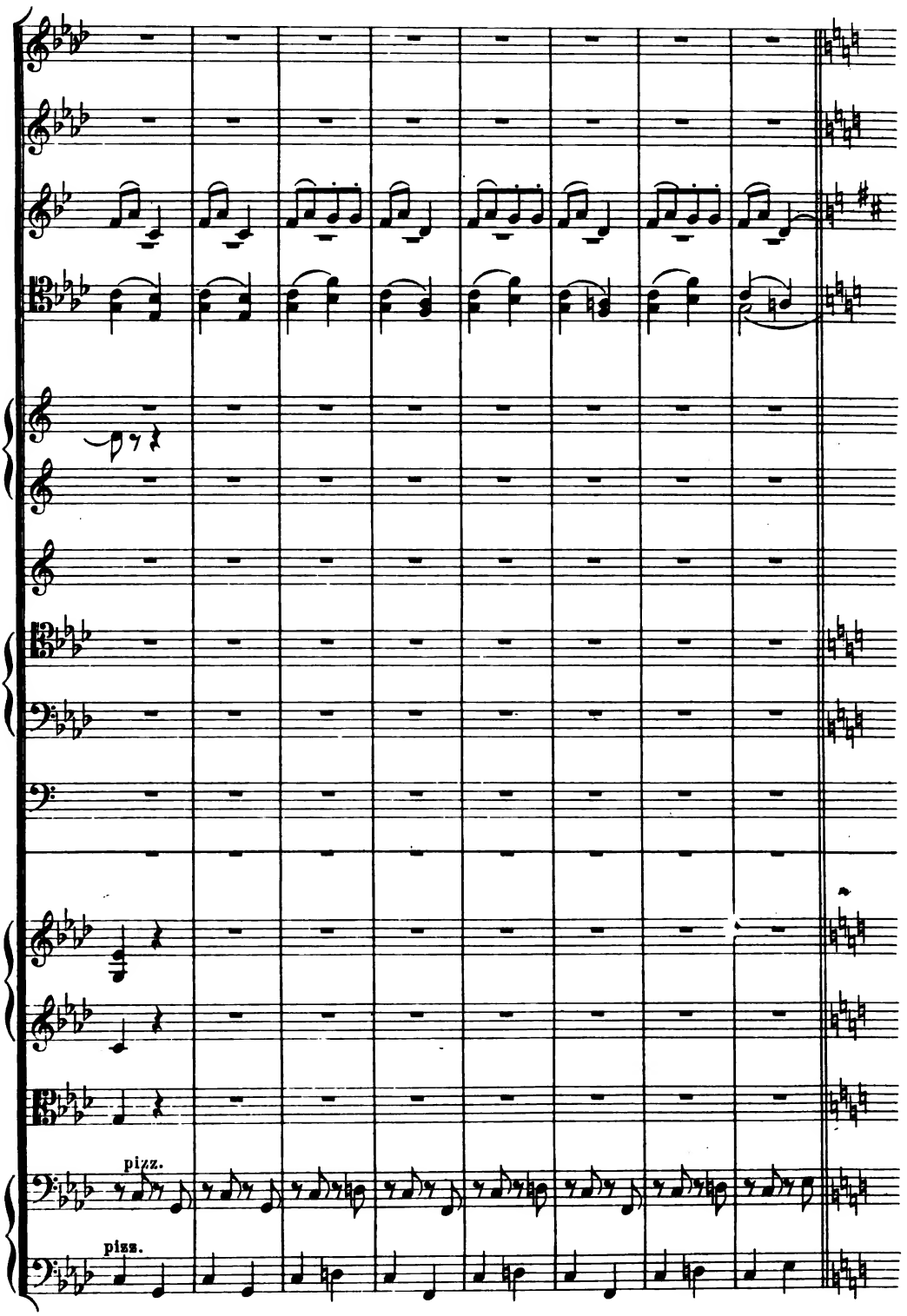

a 2.
a 2.
p

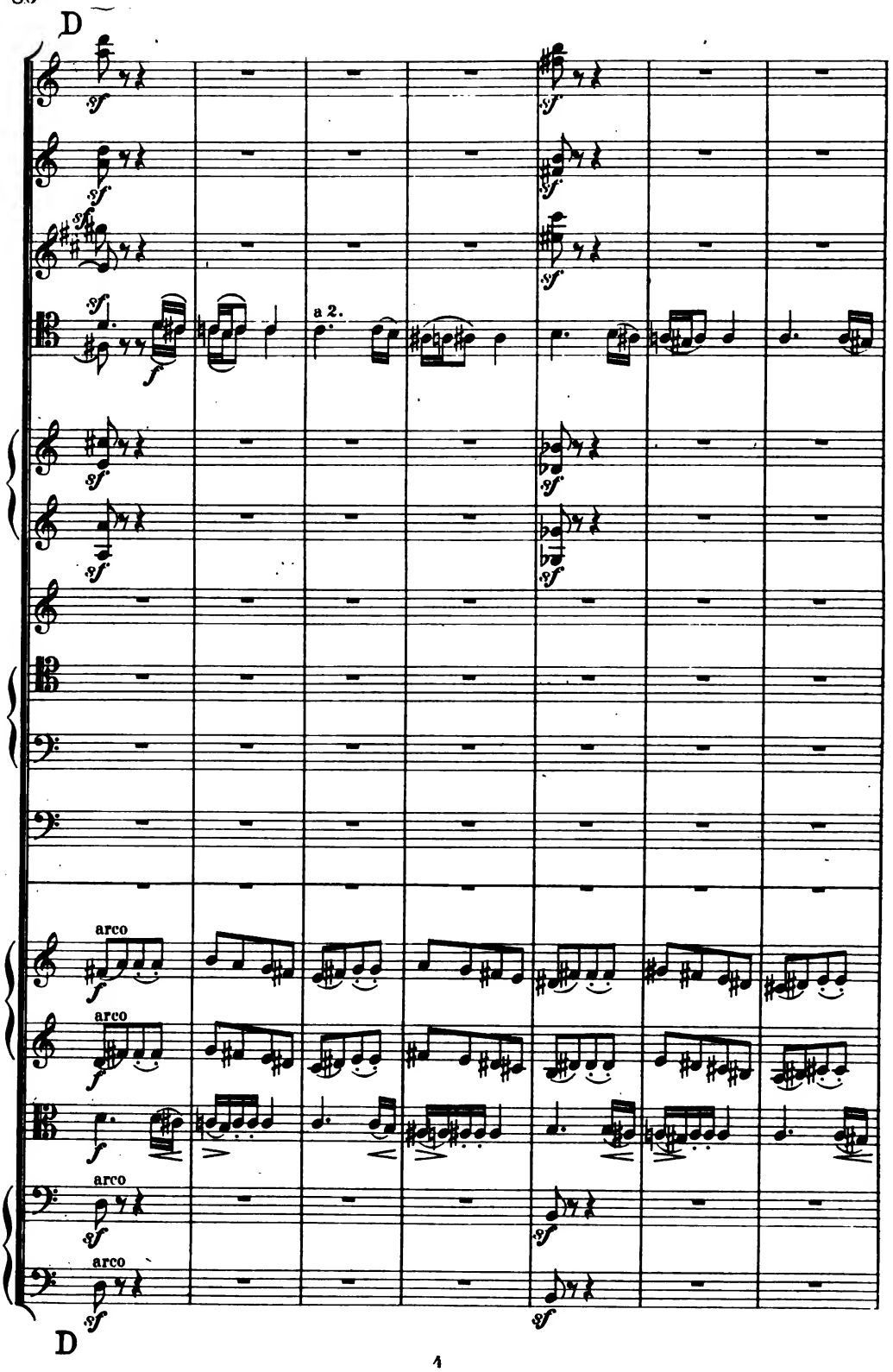

p
sf
p
pizz.
p
pizz.
p
pizz.
pizz.
pizz.

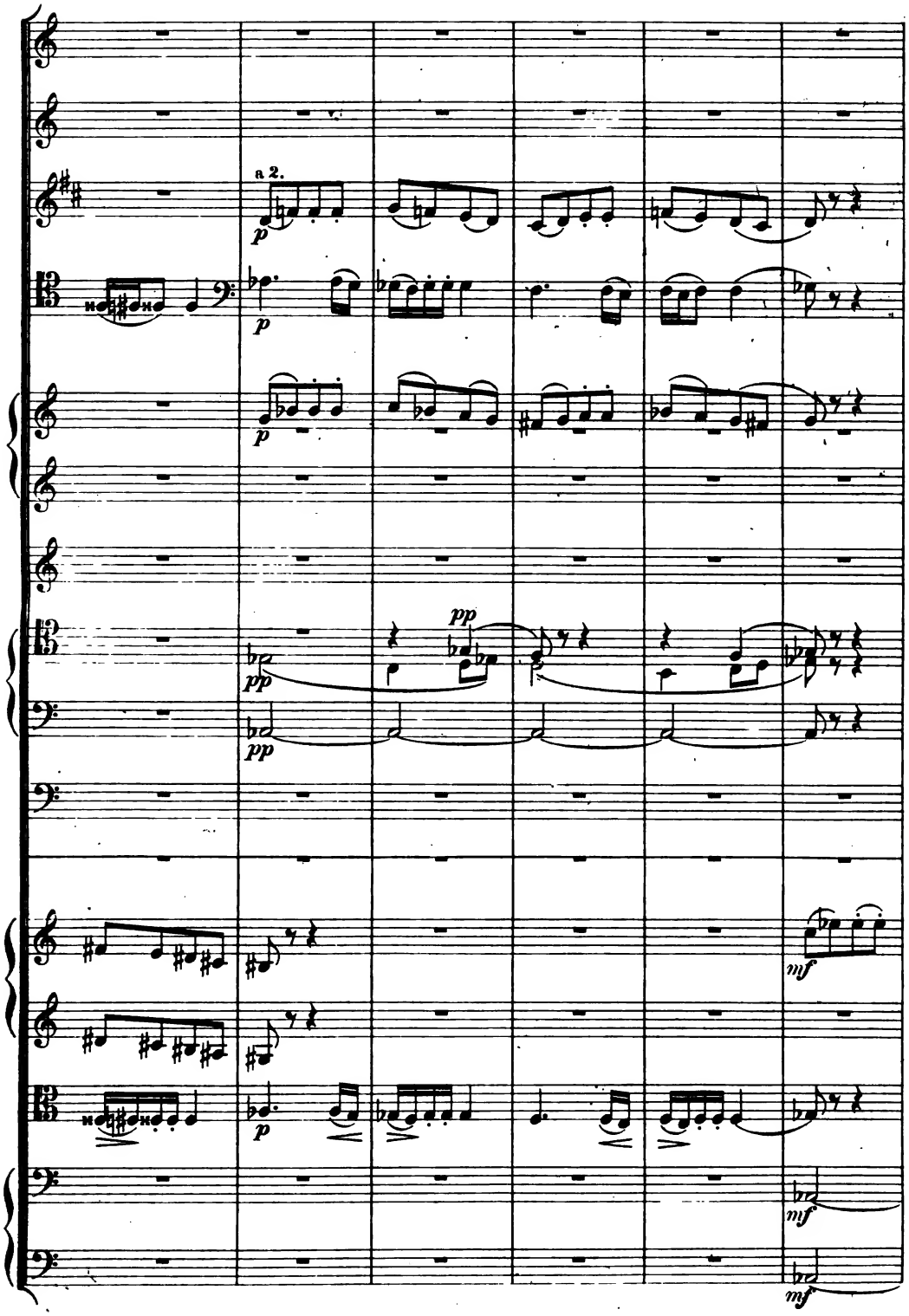

p
p

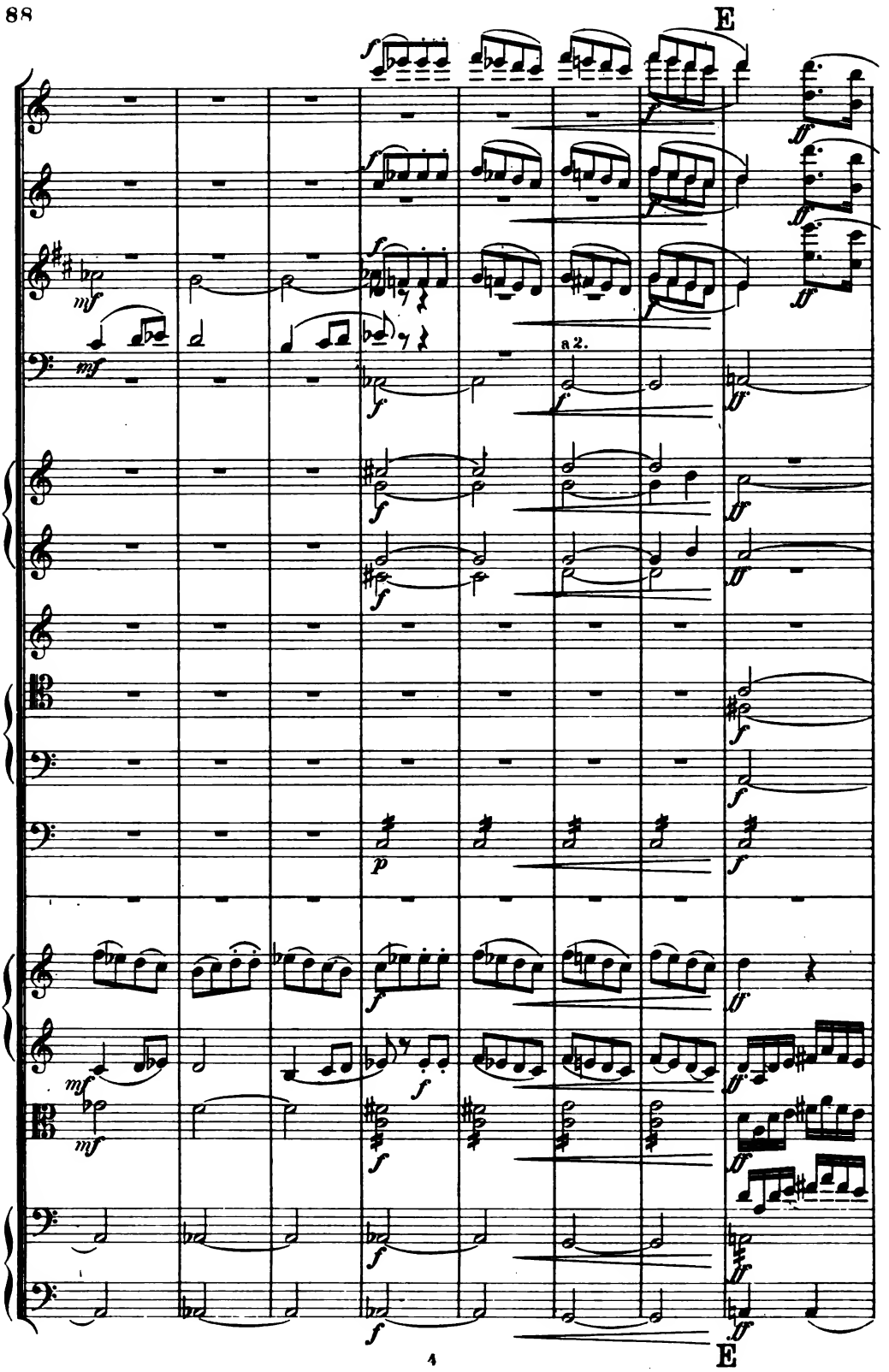

C
p
arco
p
arco
p
arco
p
arco
p
C

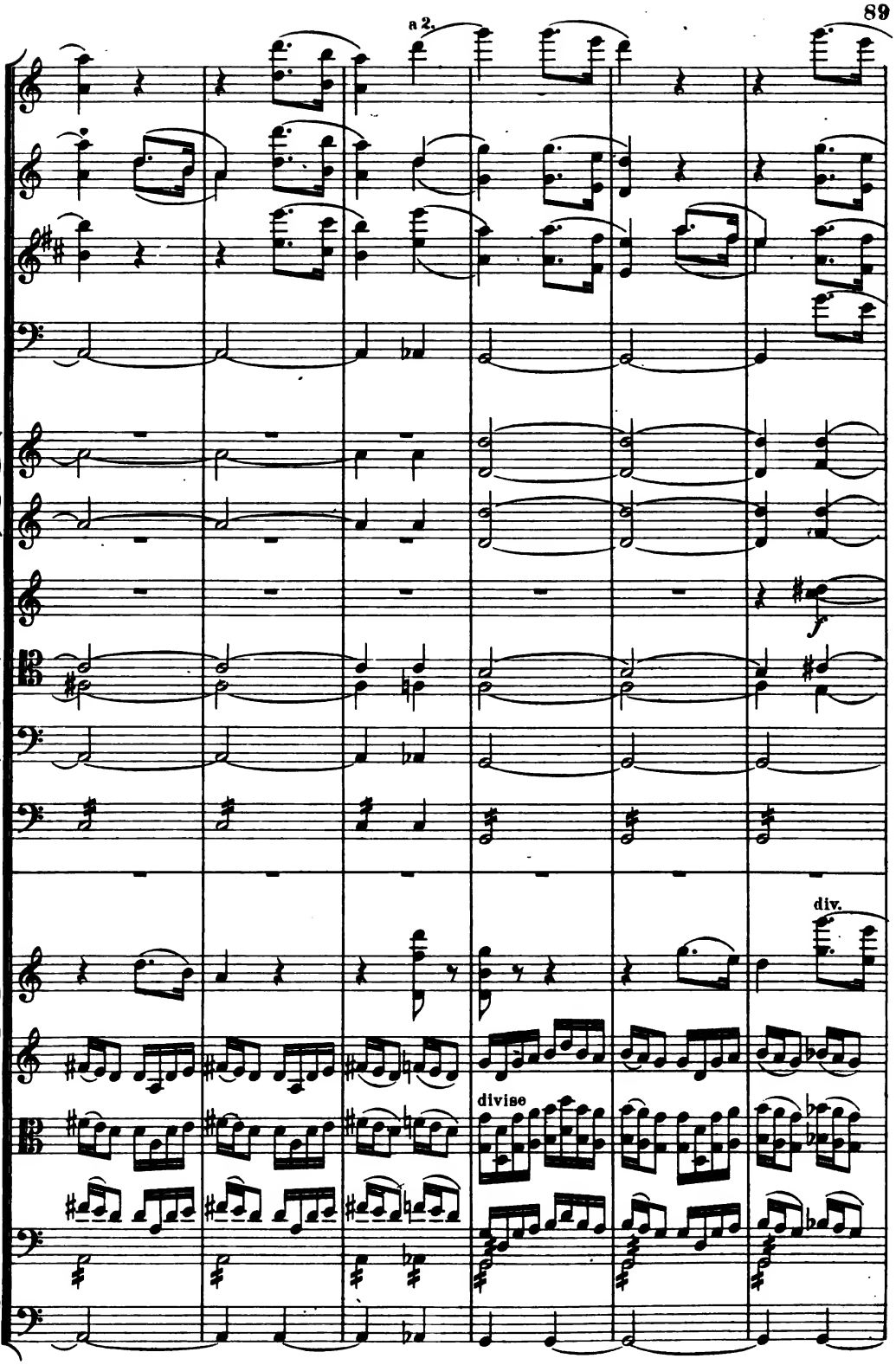

mf
p
p
pizz.
pizz.
p
arco
p

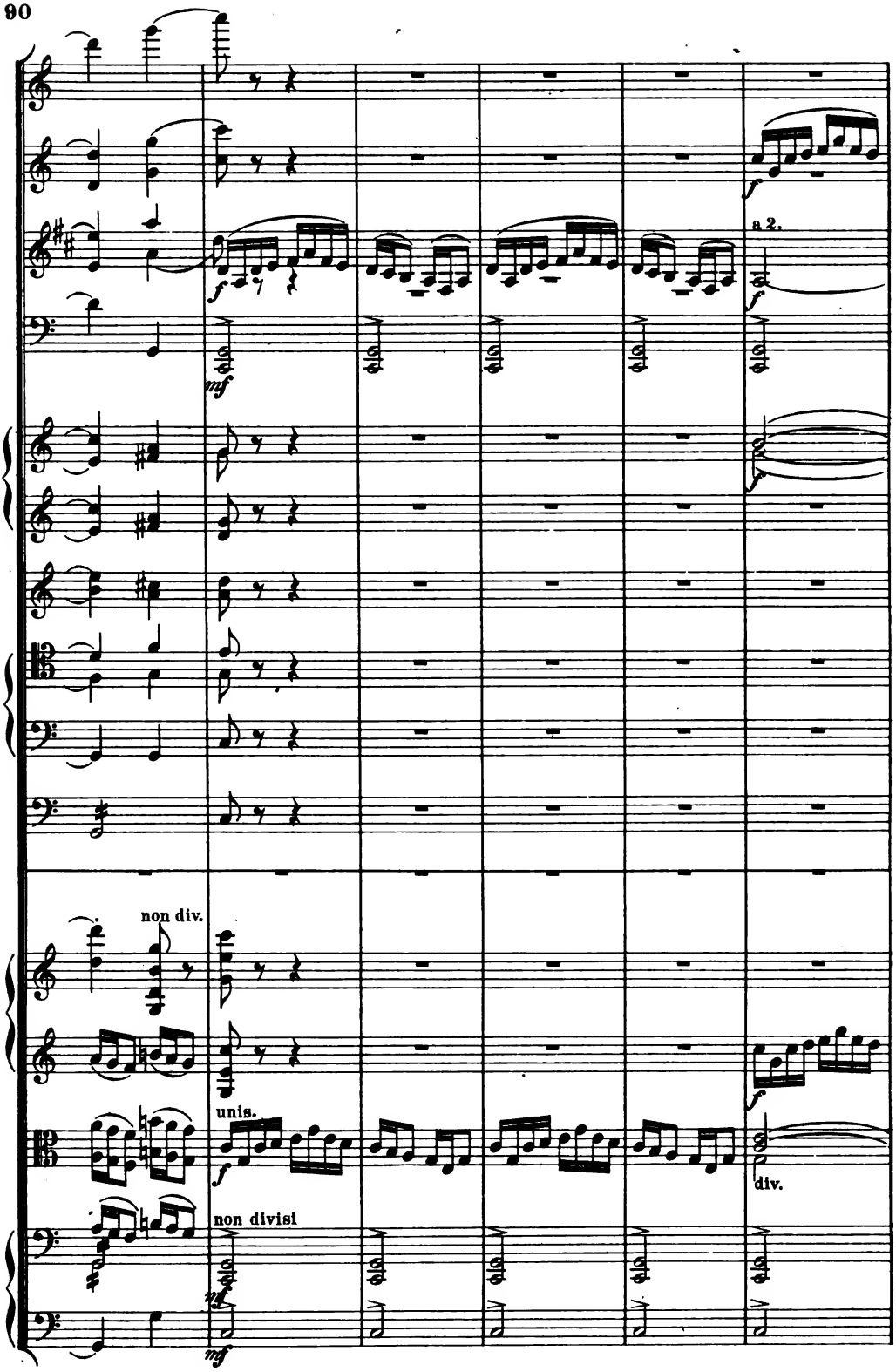

pizz.
pizz.

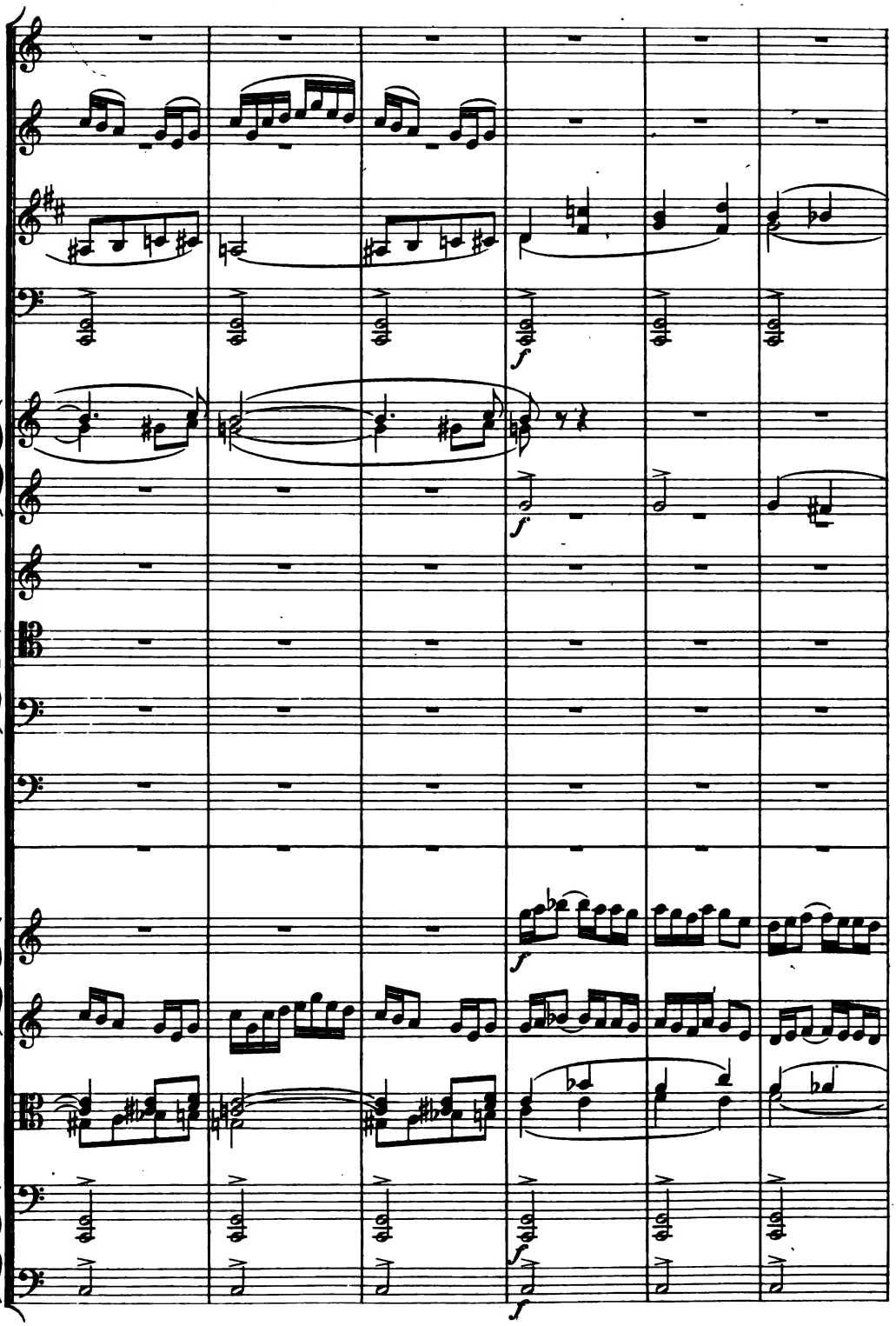

D
a 2.
arco
arco
arco
arco
D

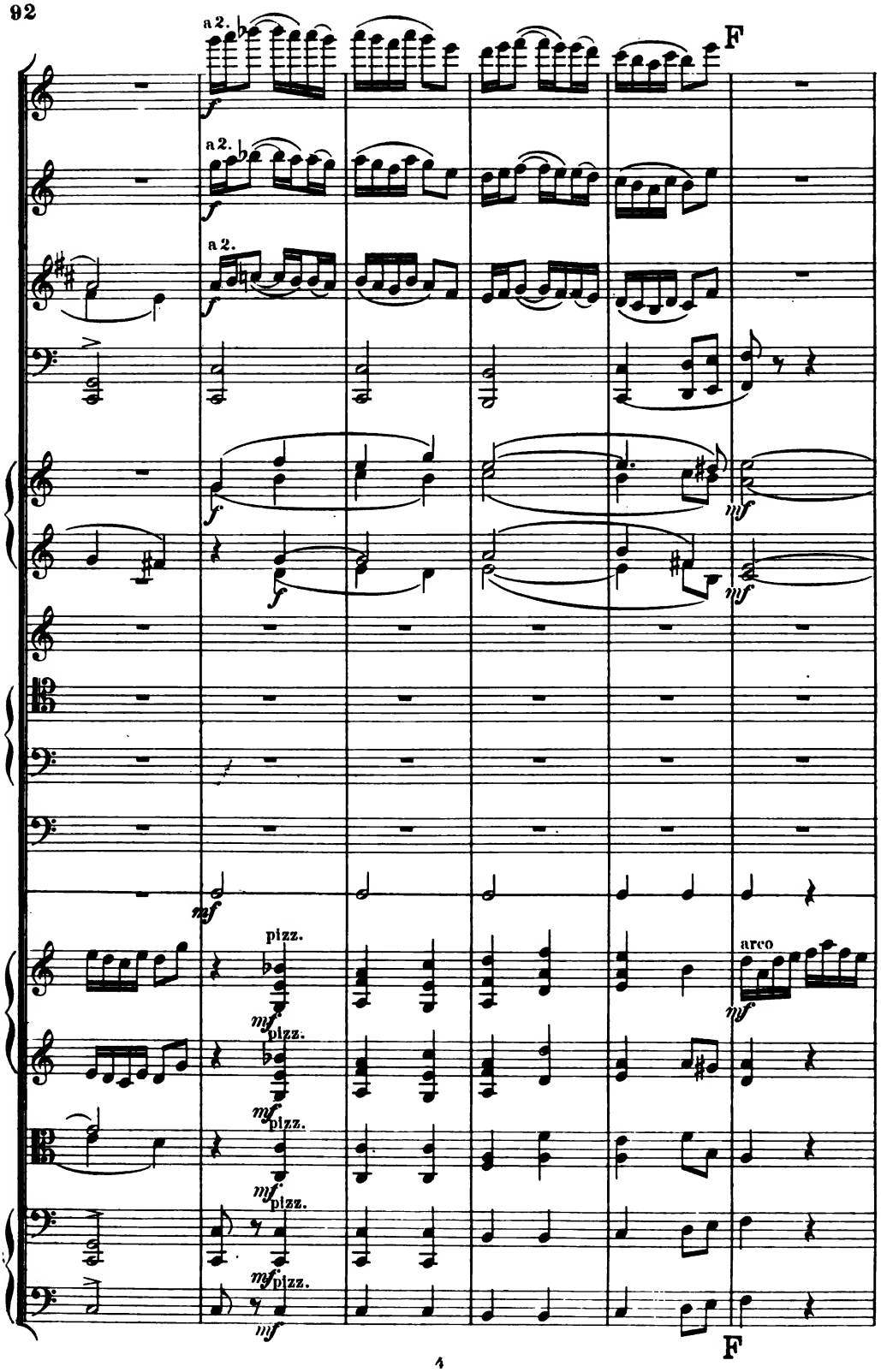

a 2.
p
p
p
pp
pp
pp
mf
p
mf
mf

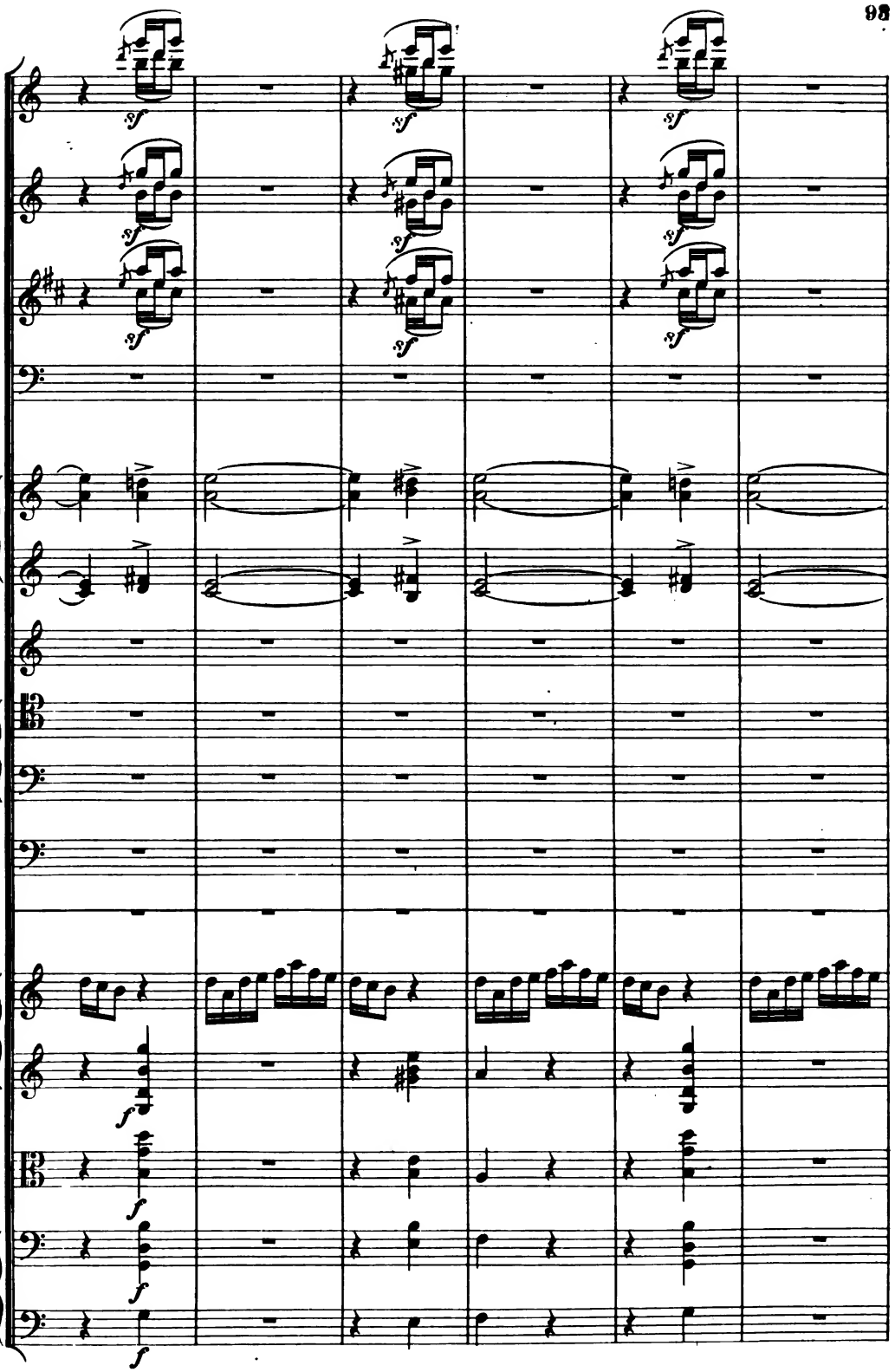

E
a 2.
E

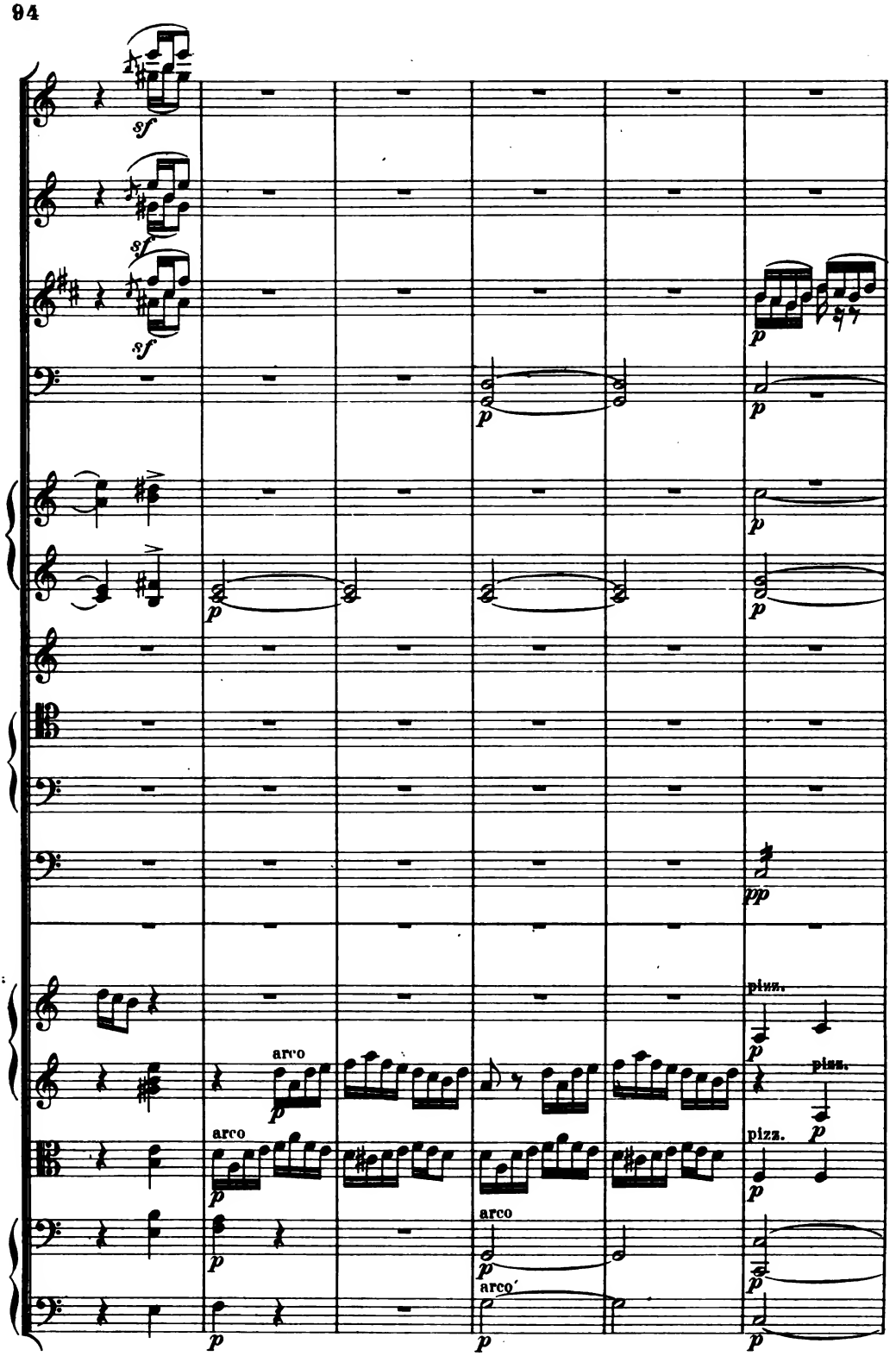

a 2.
f
div.
divise

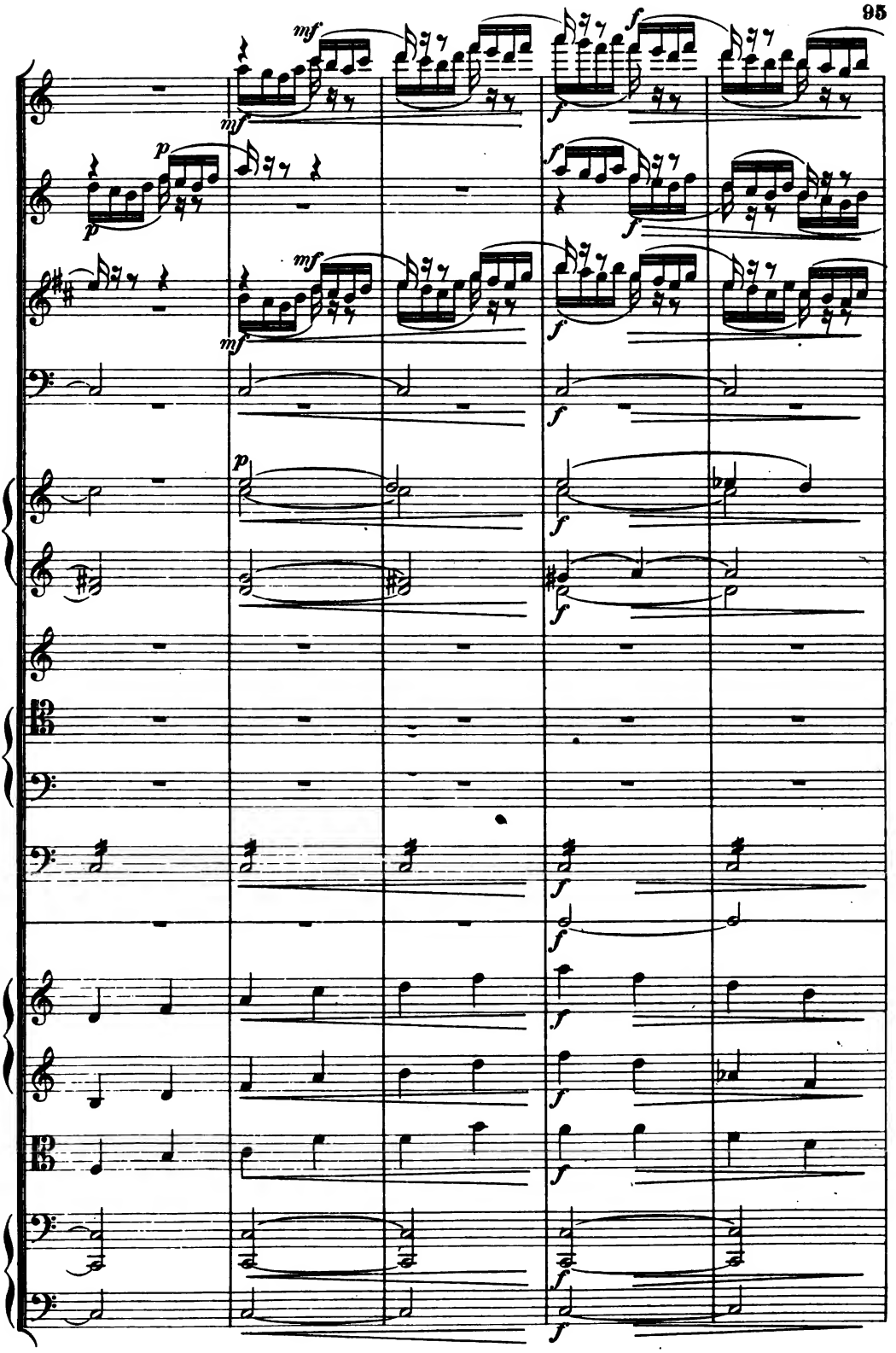

a 2.
non div.
unis.
non divisi
div.

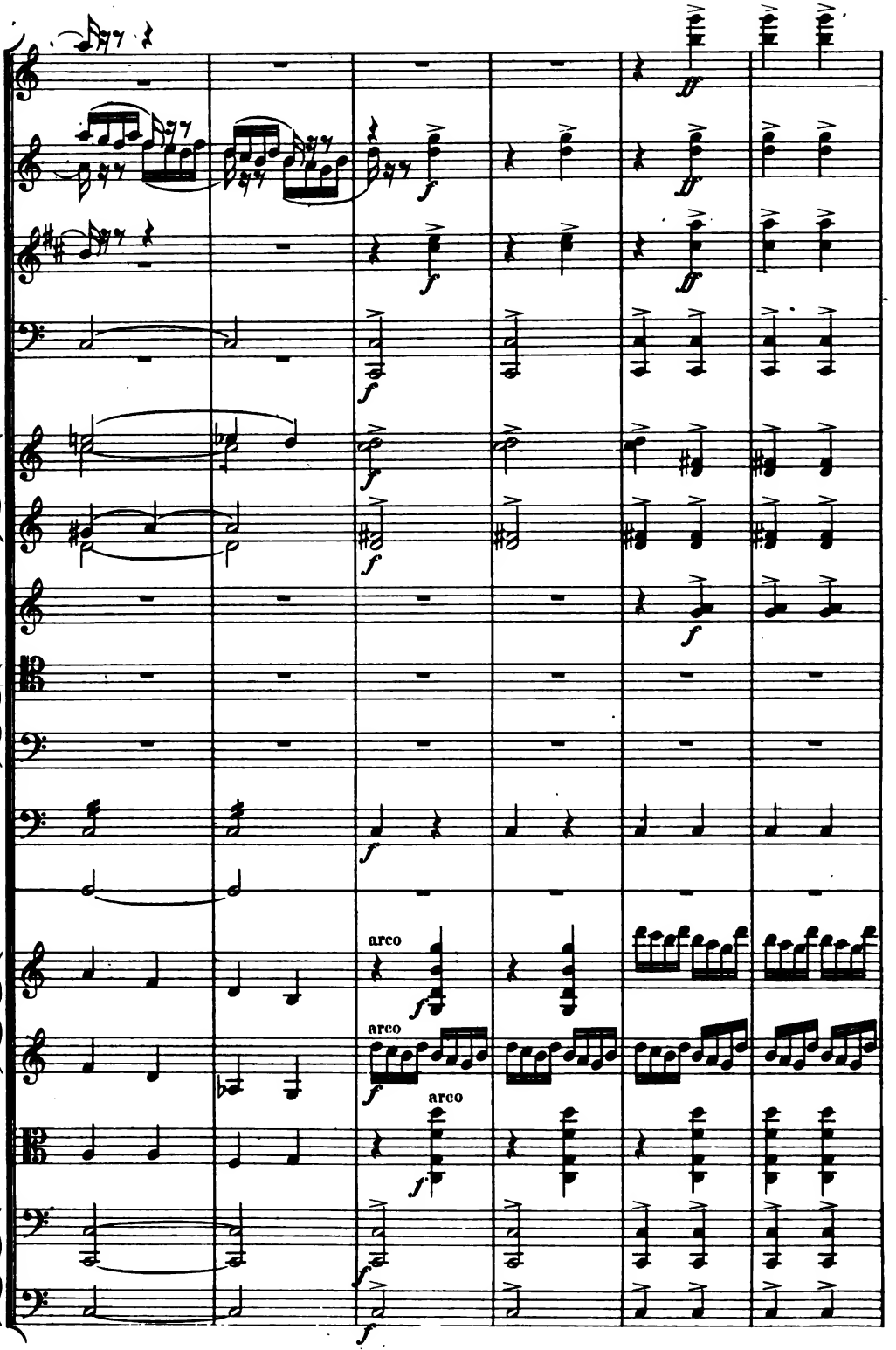

f
f
f
f
f

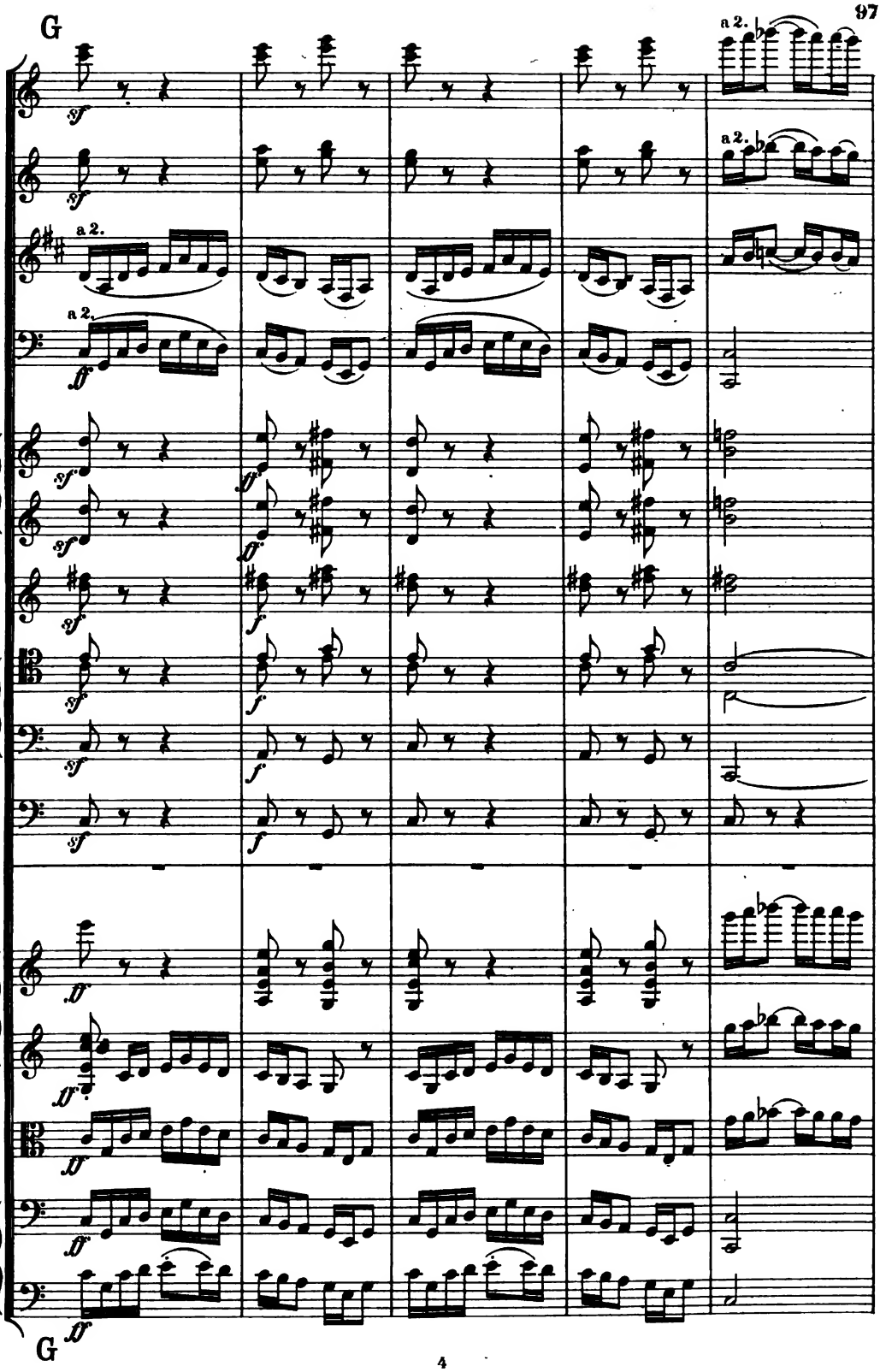

a 2.
a 2.
a 2.
F
pizz.
pizz.
pizz.
pizz.
arco
F

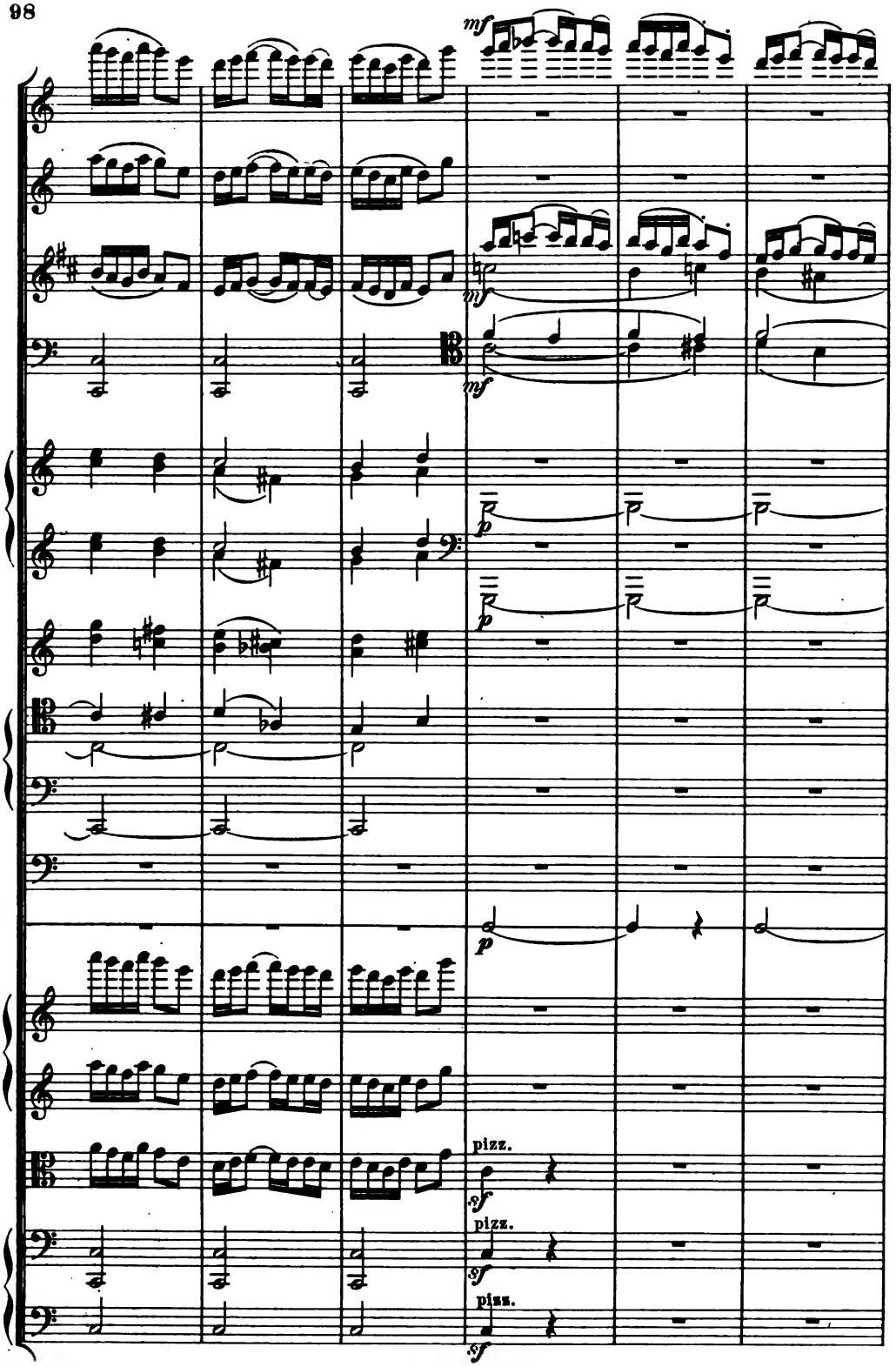

sf
f

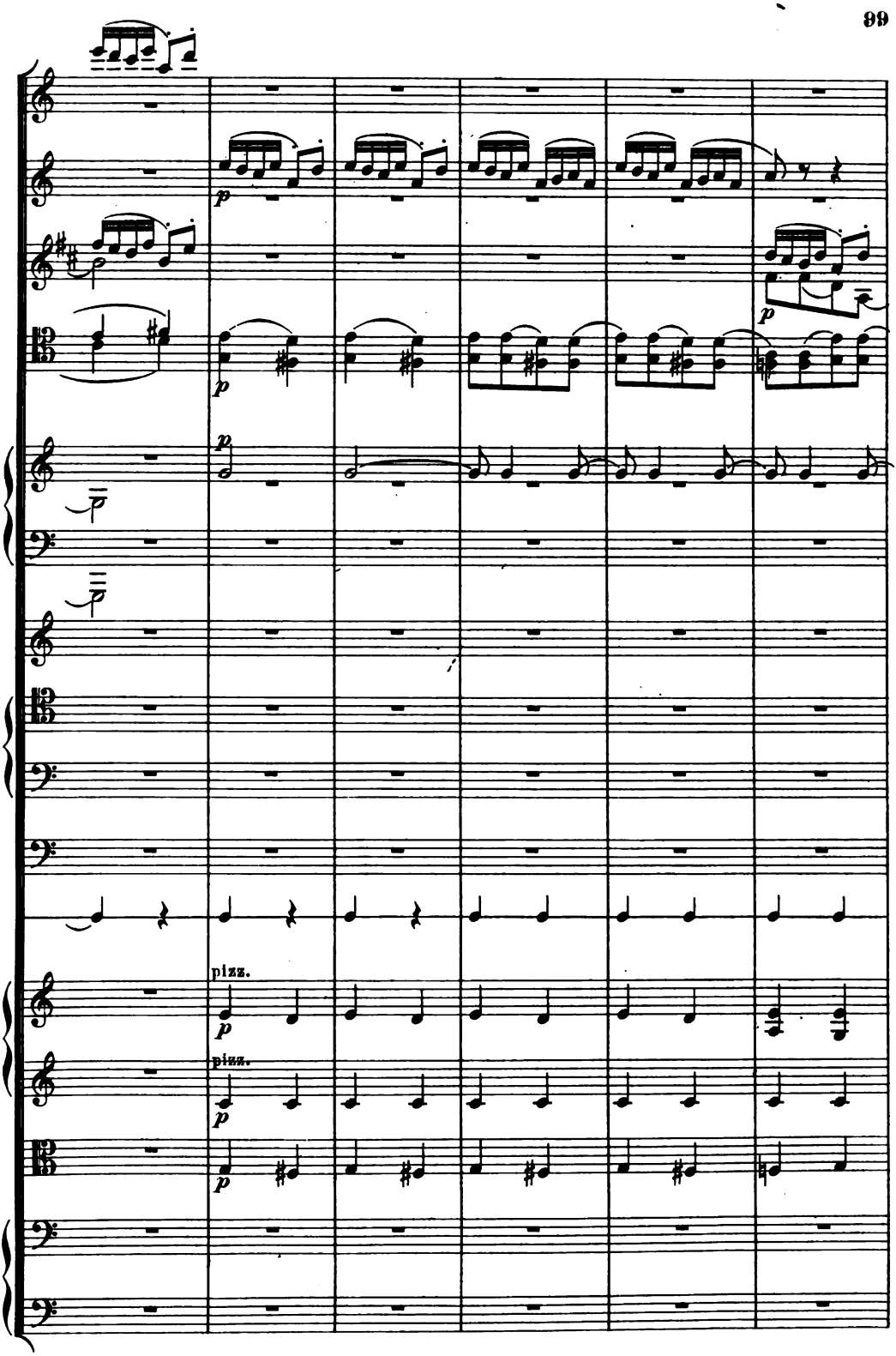

sf
sf
sf
p
p
p
p
p
pp
pizz.
p
arco
p
pizz.
p
arco
p
pizz.
p
arco
p
arco
p
p
p
p

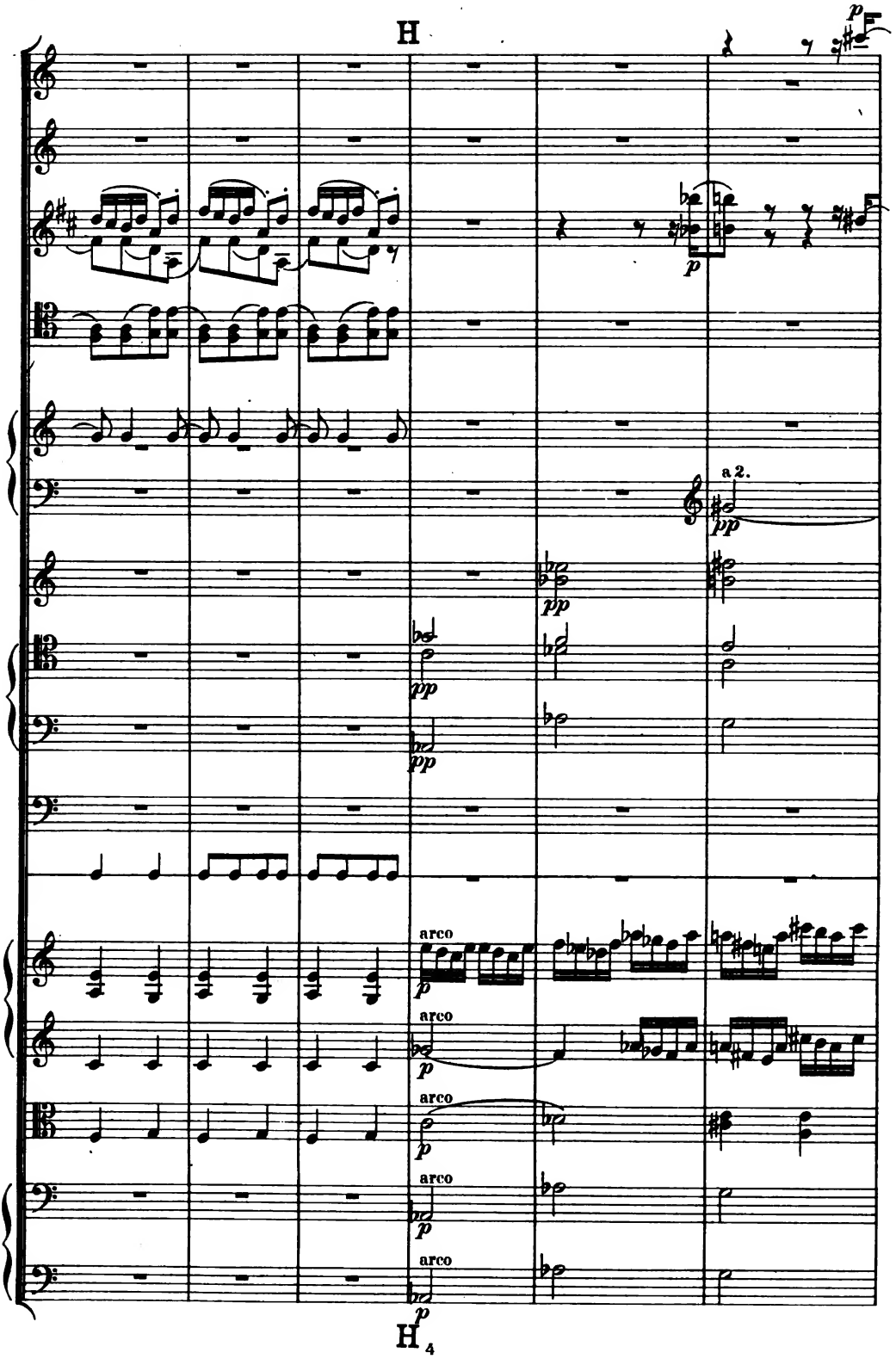

mf
mf
p
p
mf
mf
f
f
f
f
f
p
f
f
f
f
f
f
f
f
f
f

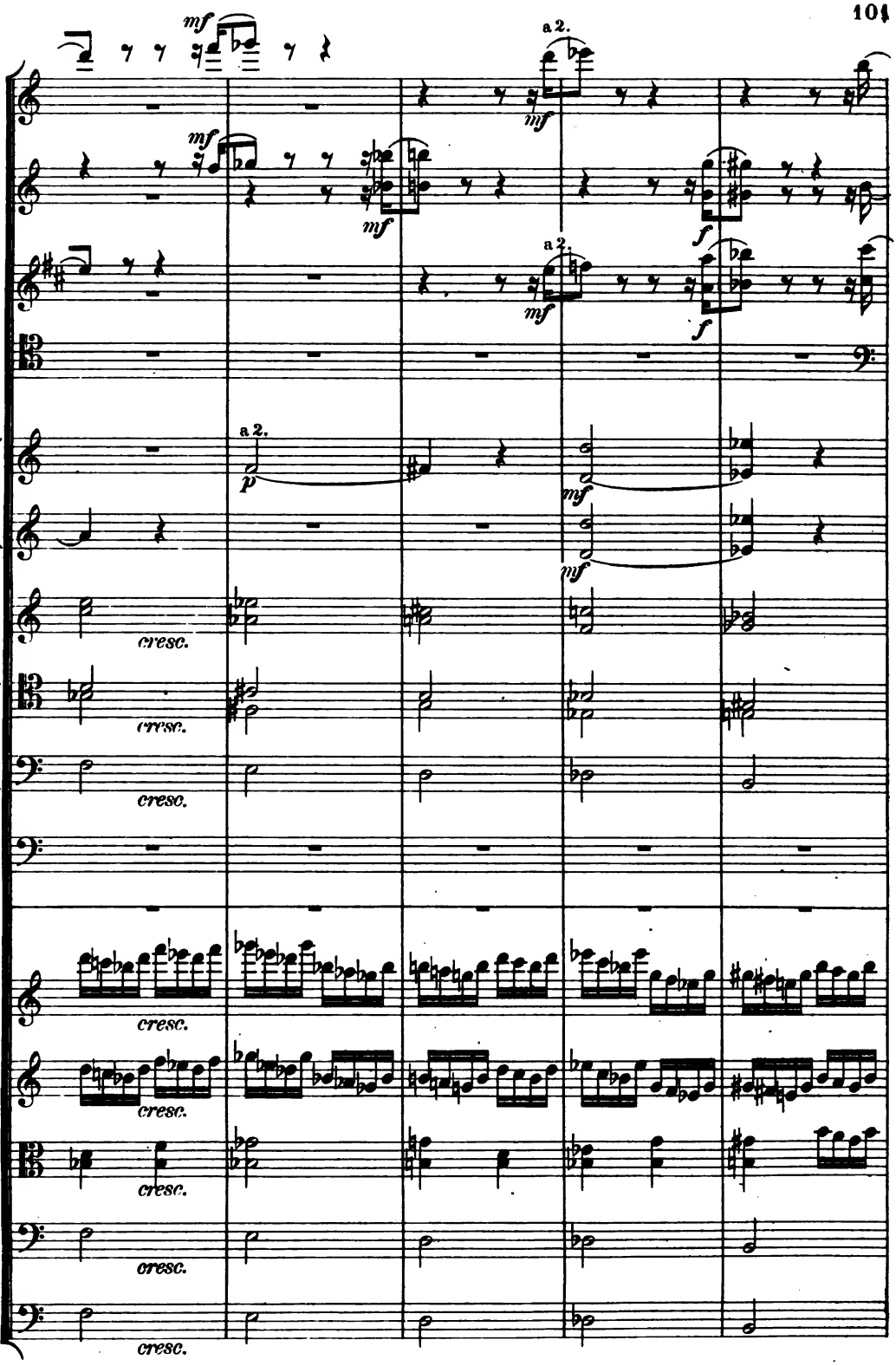

arco
arco
arco

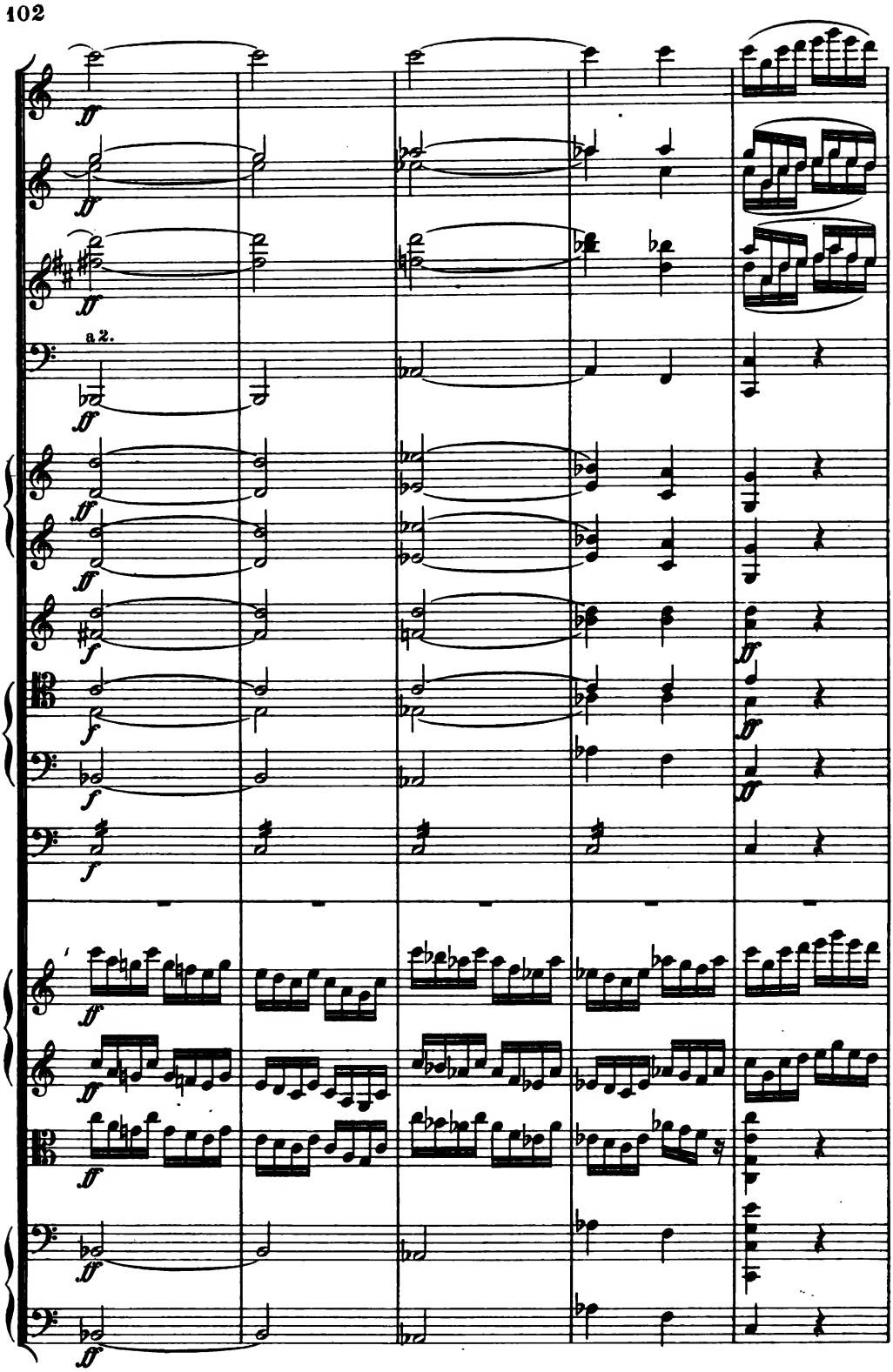

G
a 2.
a 2.
a 2.
a 2.
G


mf
mf
mf
p
p
p
p
pizz.
sf
pizz.
sf
pizz.
sf


p
p
p
p
pizz.
p
pizz.
p
p


H
a 2.
arco
arco
arco
arco
arco
H 4


mf
a 2.
mf
mf
mf
a 2.
mf
f
f
a 2.
p
mf
mf
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.


a 2.

I *poco a poco più animato*

a 2.

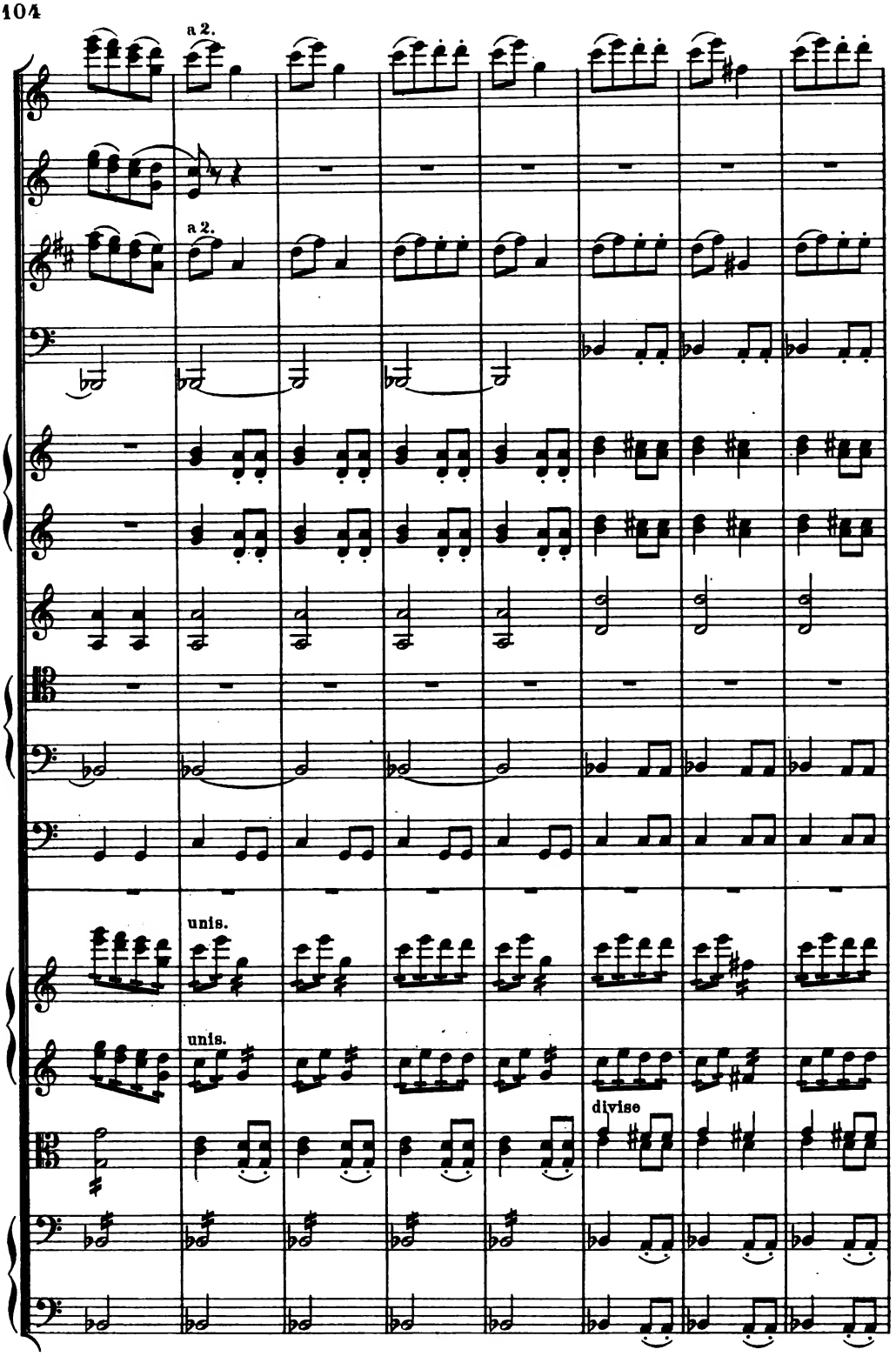
f

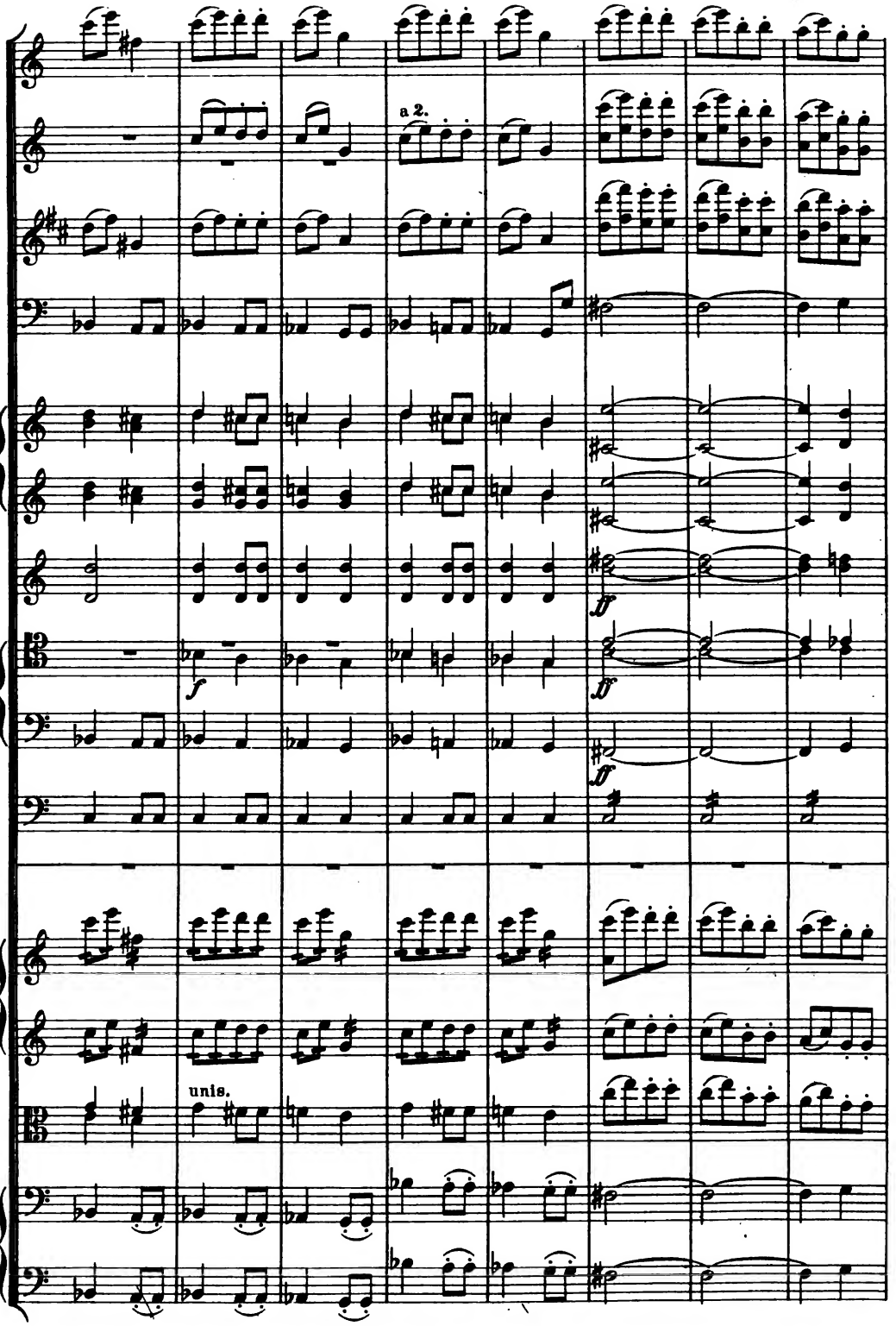
f

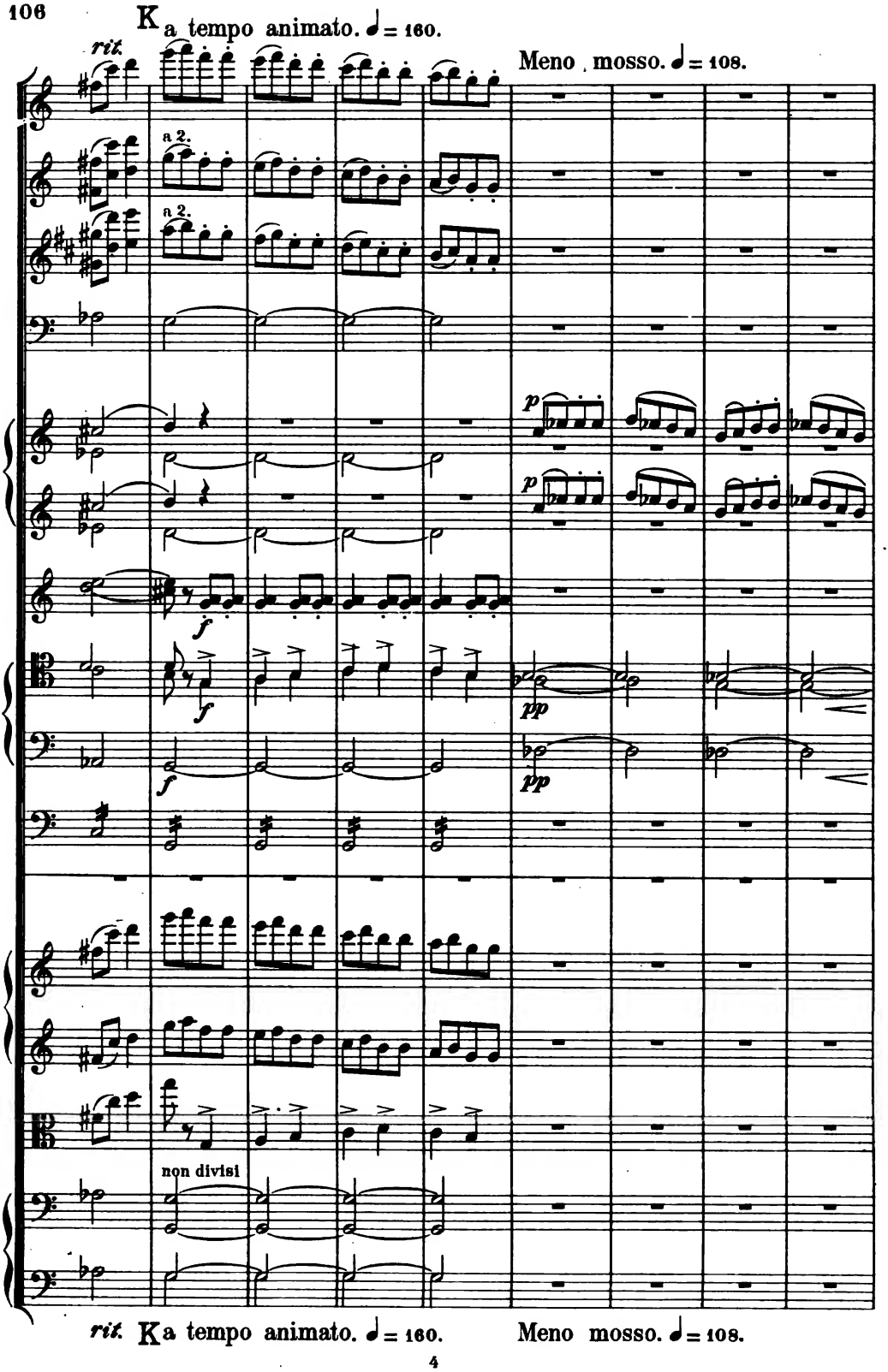
divisi

divisi

I *poco a poco più animato*

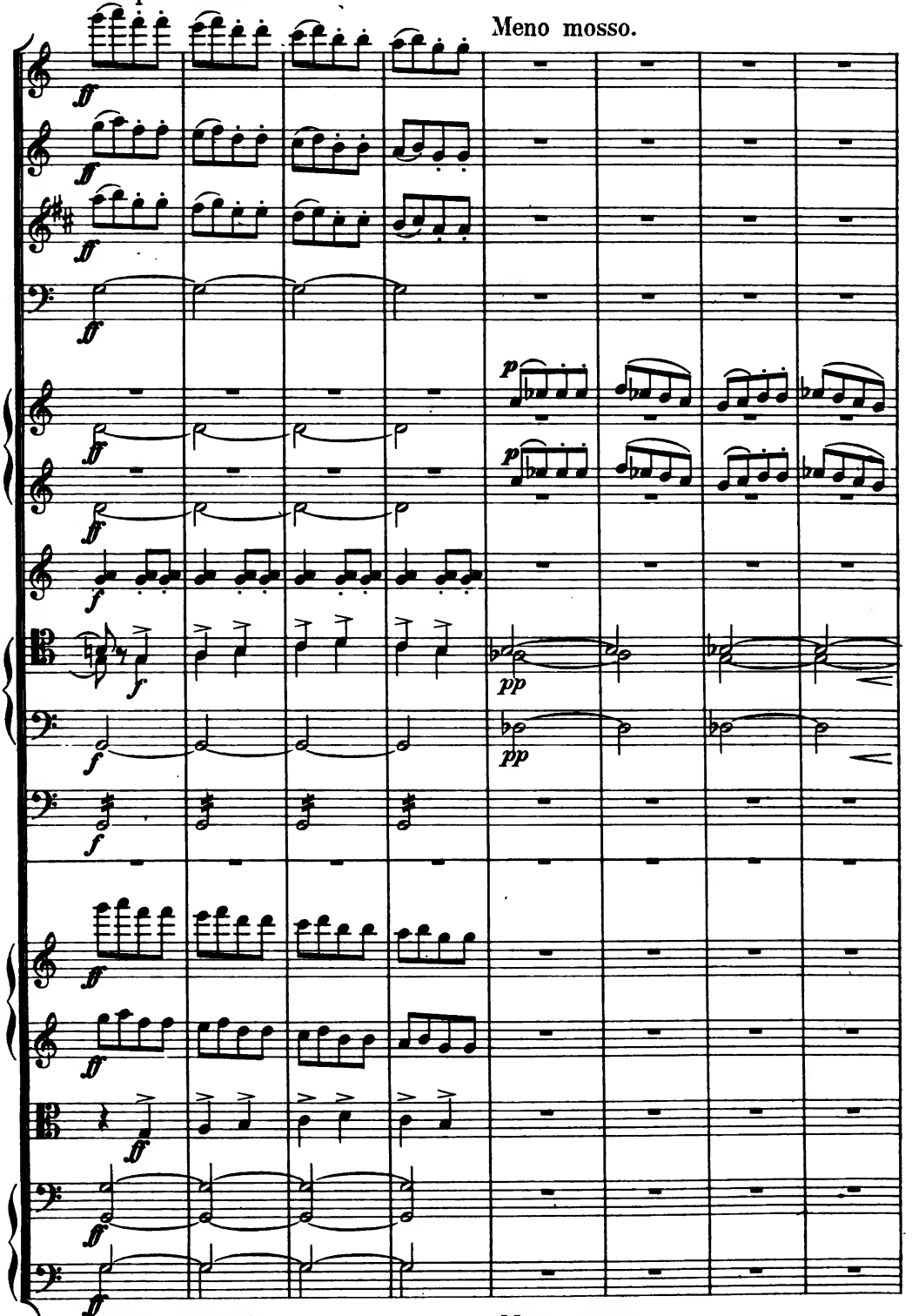

a 2.
a 2.
unis.
unis.
divise


a 2.
ff
ff
ff
f
unis.


K a tempo animato. ♩ = 160.
rit.
Meno mosso. ♩ = 108.
a 2.
a 2.
p
p
f
f
f
pp
pp
non divisi
rit.
K a tempo animato. ♩ = 160.
Meno mosso. ♩ = 108.

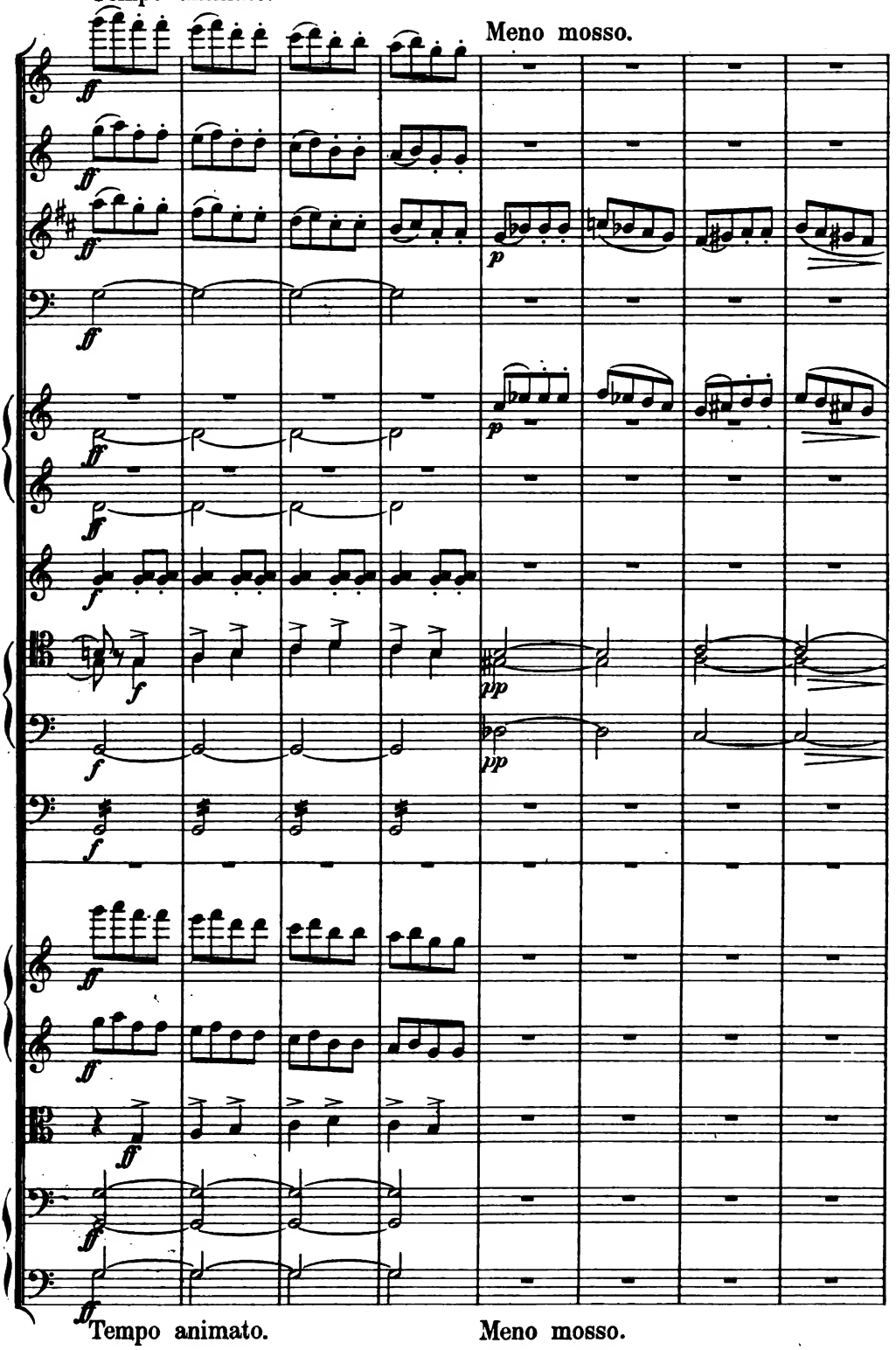
Tempo animato.

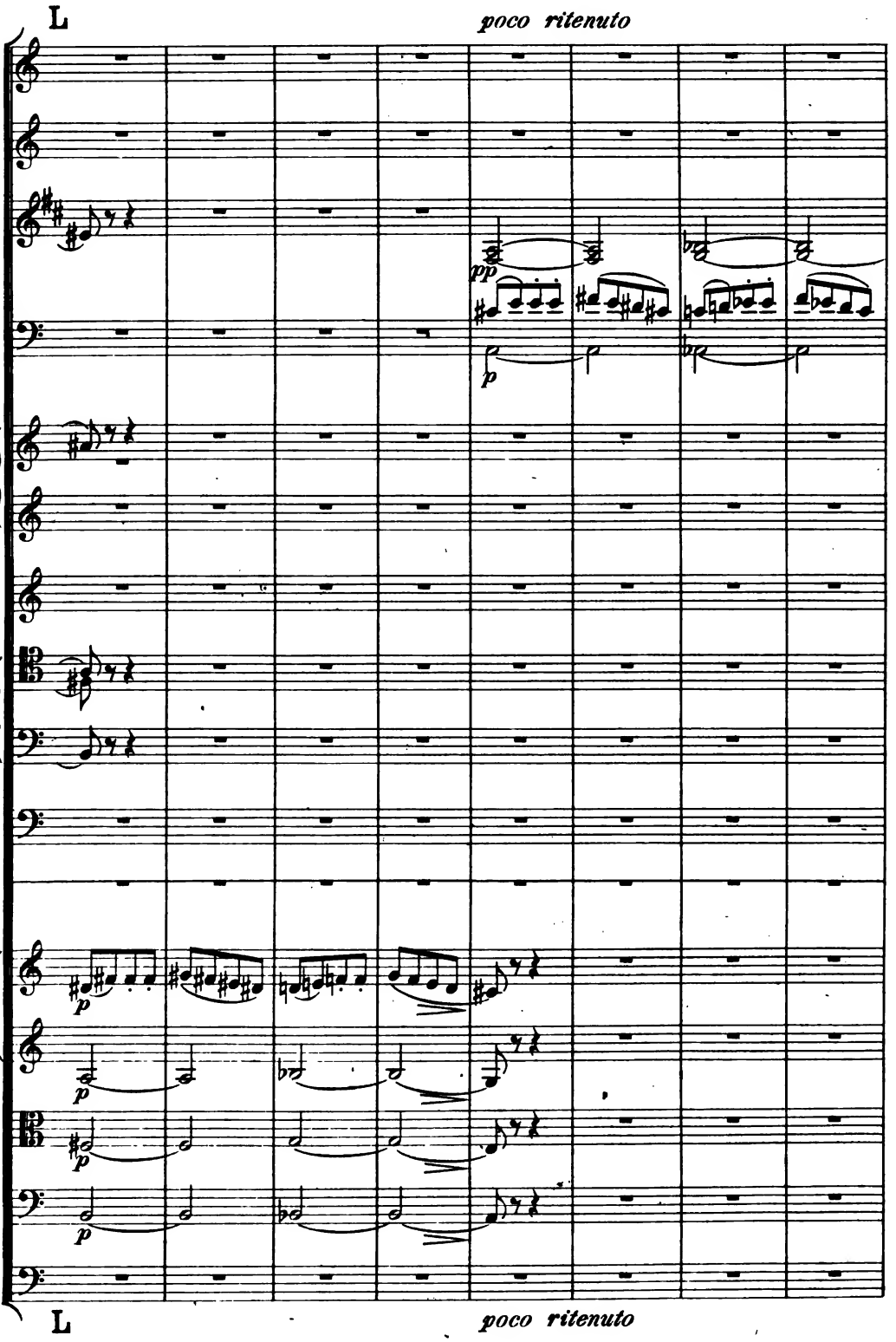
Meno mosso.

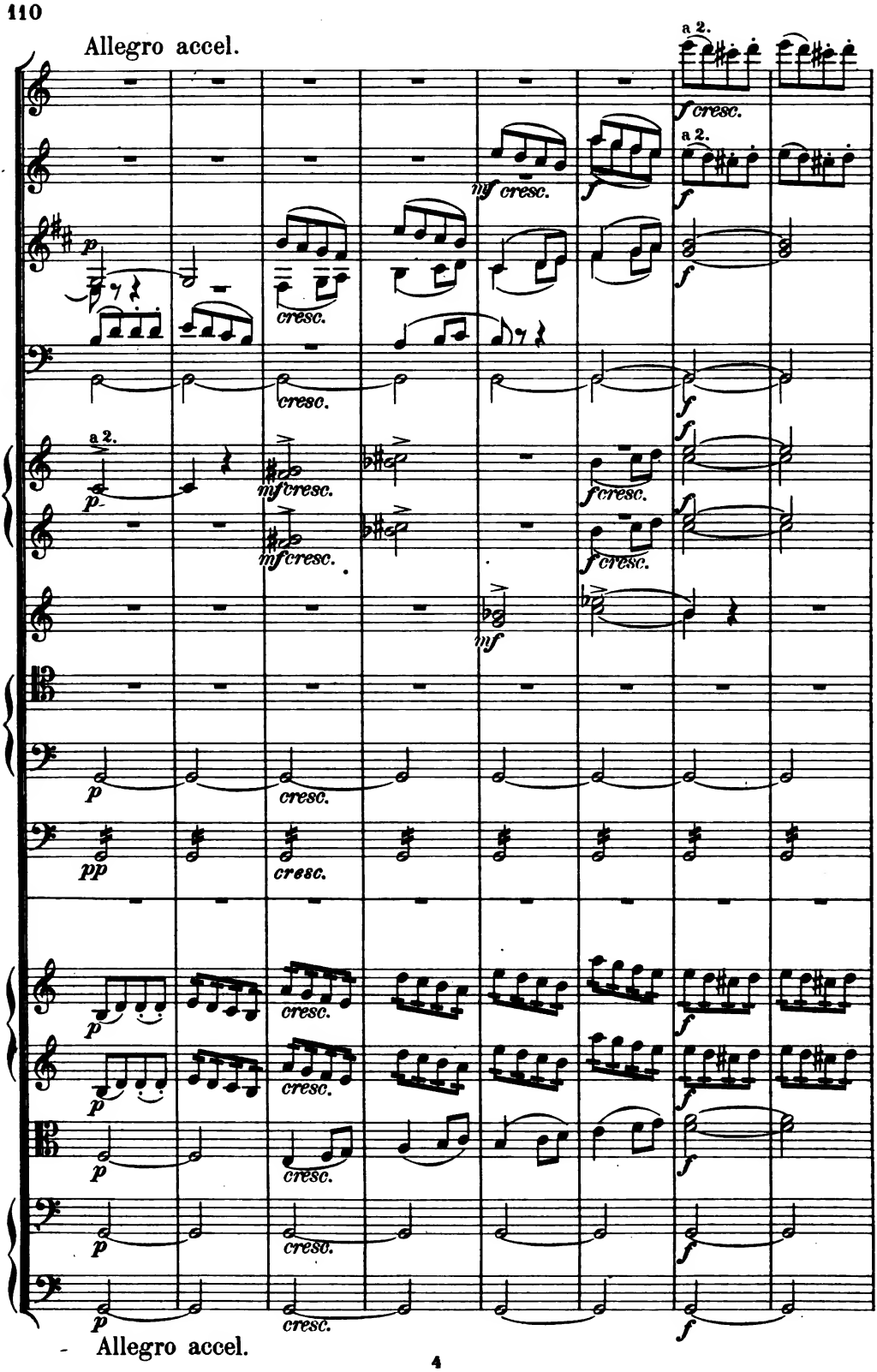


Tempo animato.

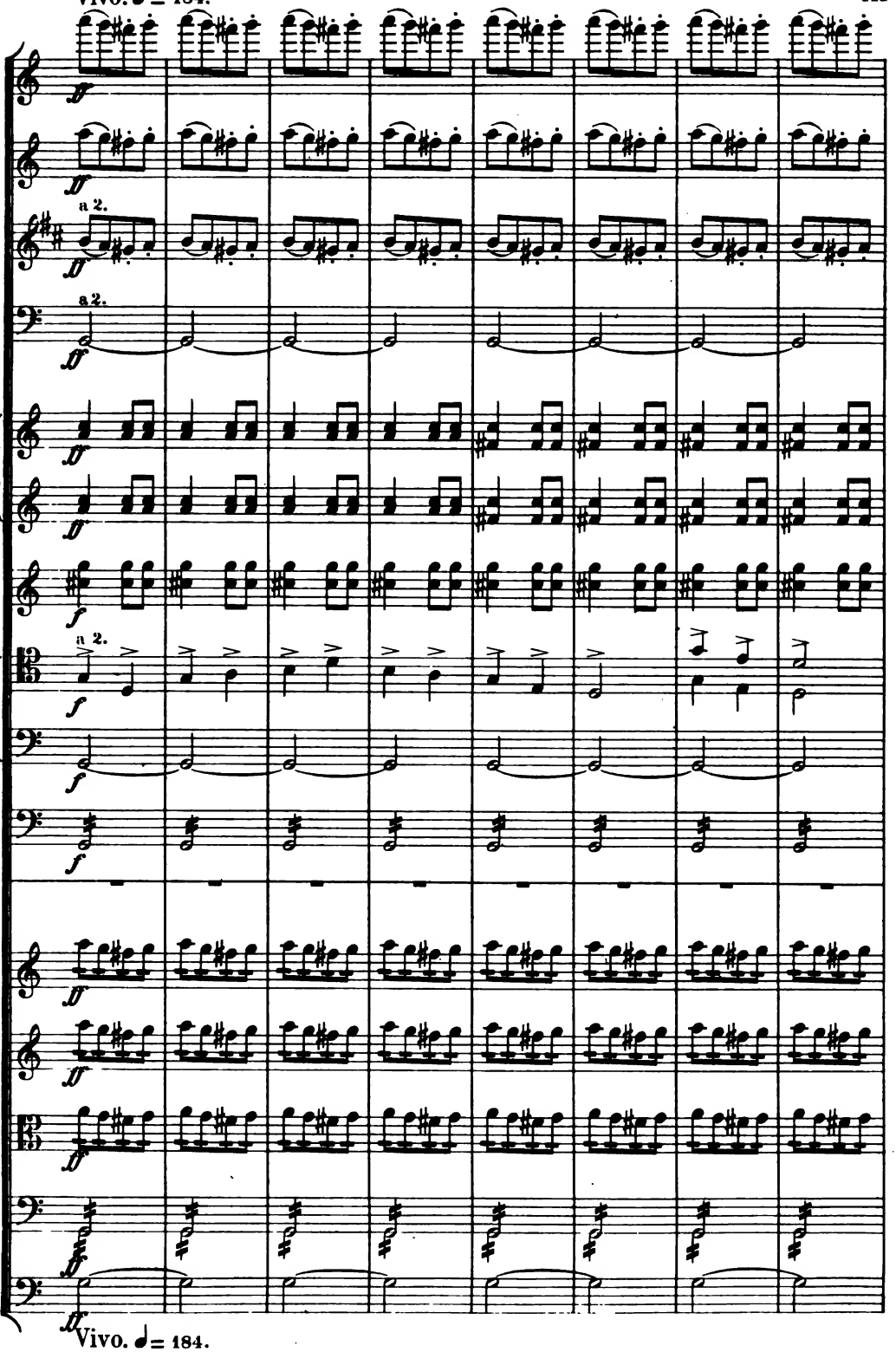
Meno mosso.


Tempo animato.
Meno mosso.
Tempo animato.
Meno mosso.

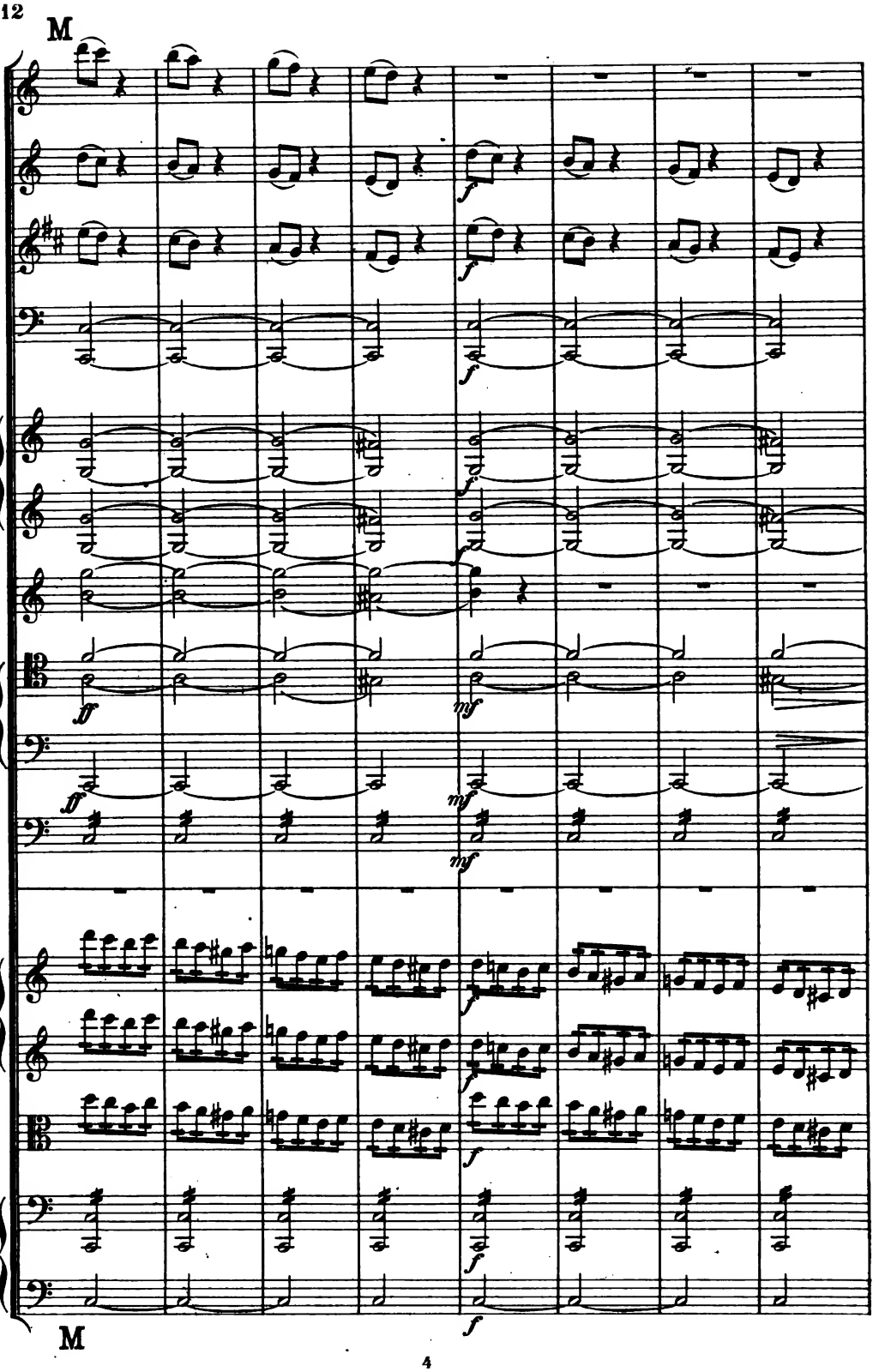

L
poco ritenuto
pp
p
p
p
p
p
L
poco ritenuto

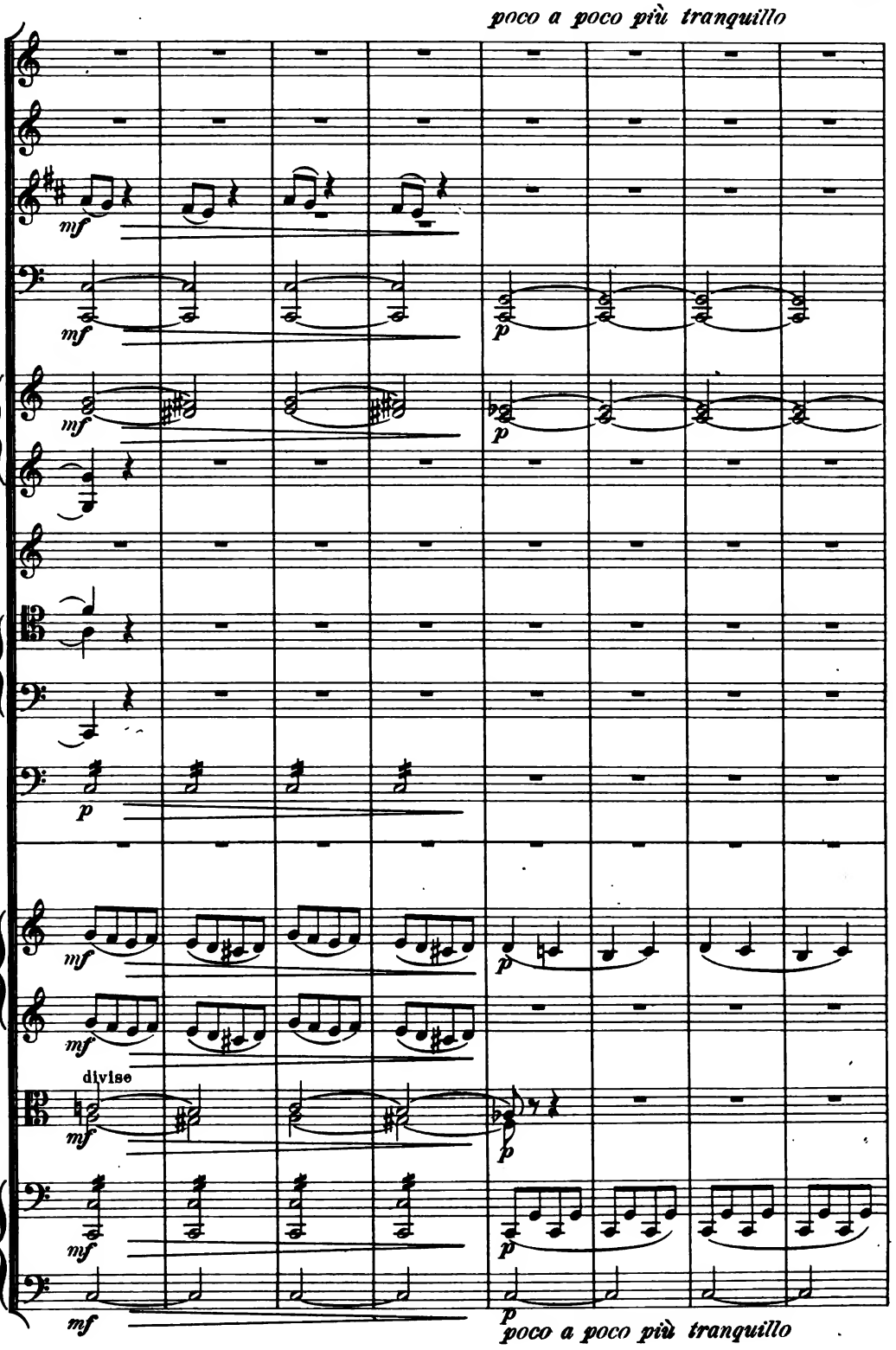

Allegro accel.
a 2.
f cresc.
mf cresc.
f
p
cresc.
a 2.
mf cresc.
f cresc.
mf
pp
Allegro accel.

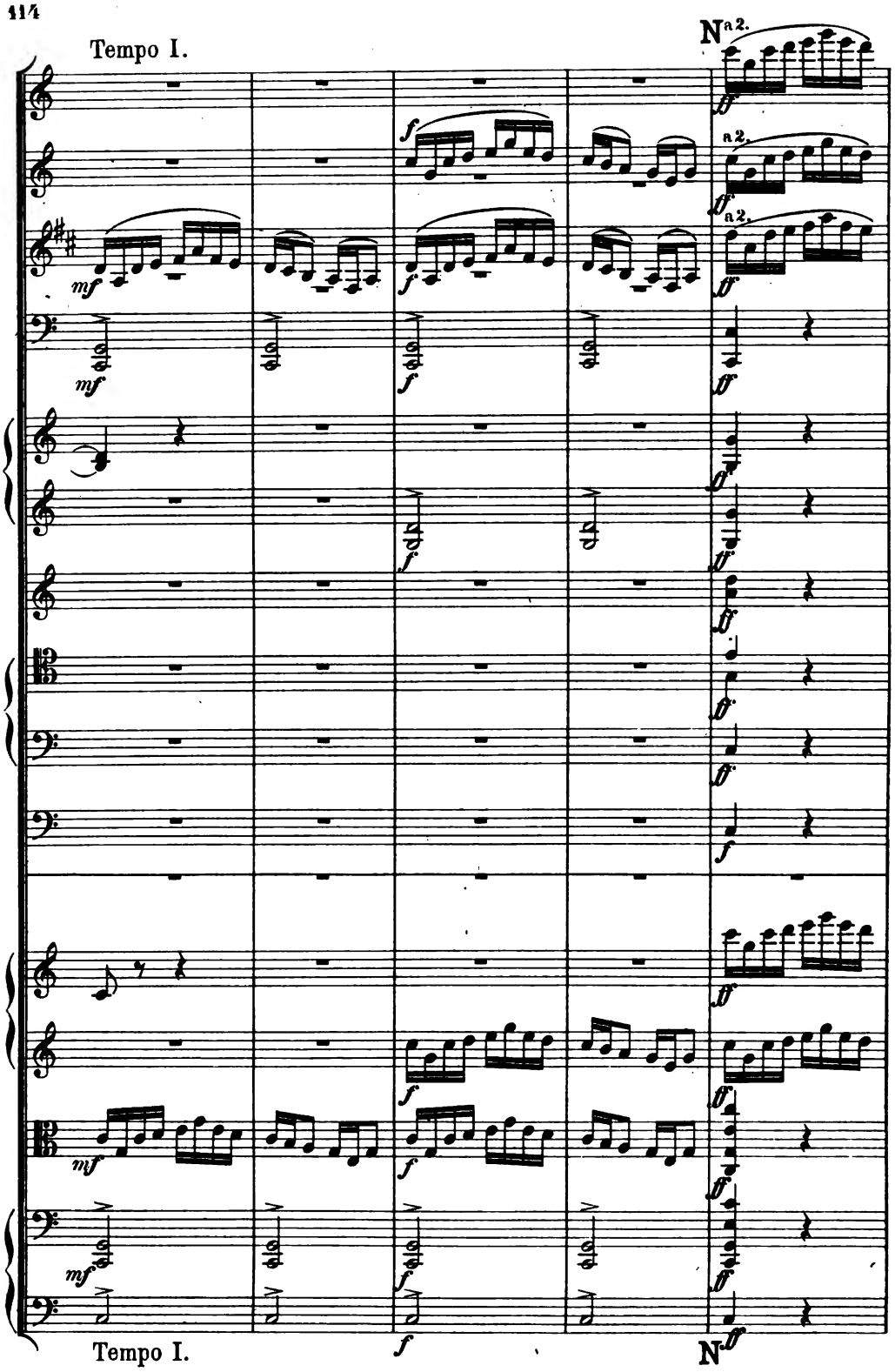
Vivo. ♩= 184.

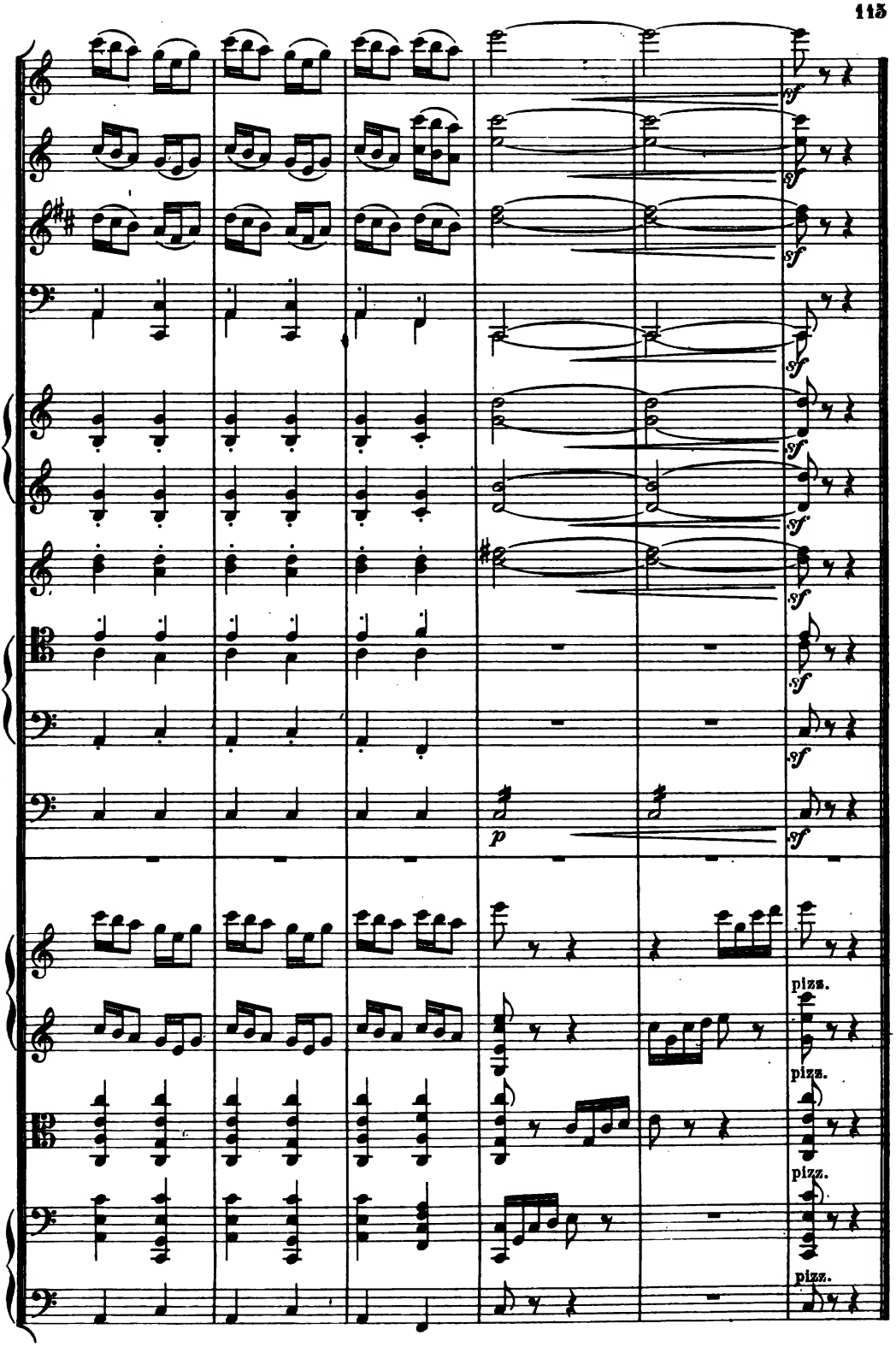


Vivo. ♩= 184.


M
f
f
f
ff
mf
ff
mf
mf
f
f
f
f
M

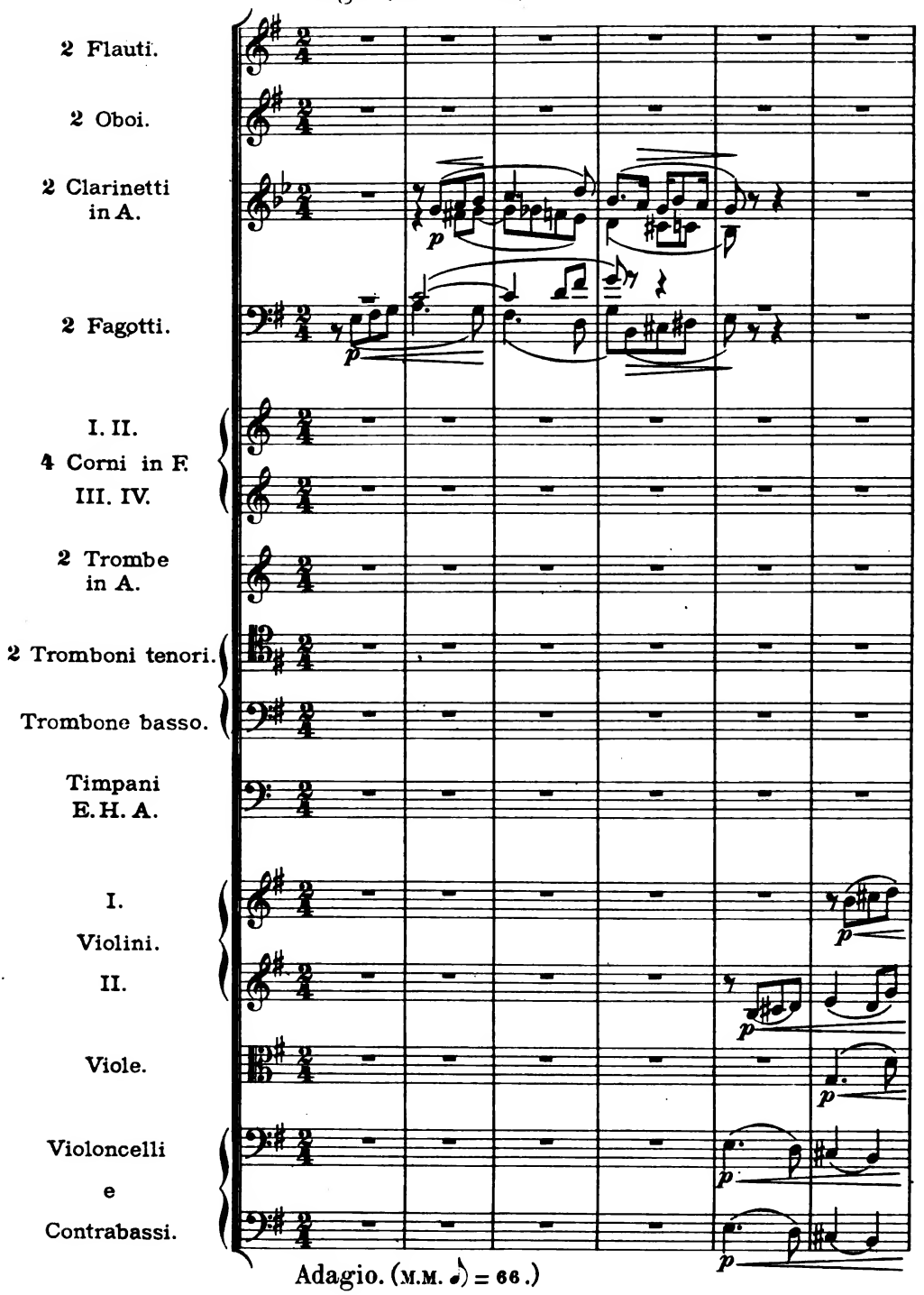

poco a poco più tranquillo
mf
mf
p
mf
p
p
mf
mf
divise
mf
p
mf
p
mf
p
poco a poco più tranquillo


Tempo I.
N
a 2.
a 2.
a 2.
mf
f
ff
Tempo I.
N

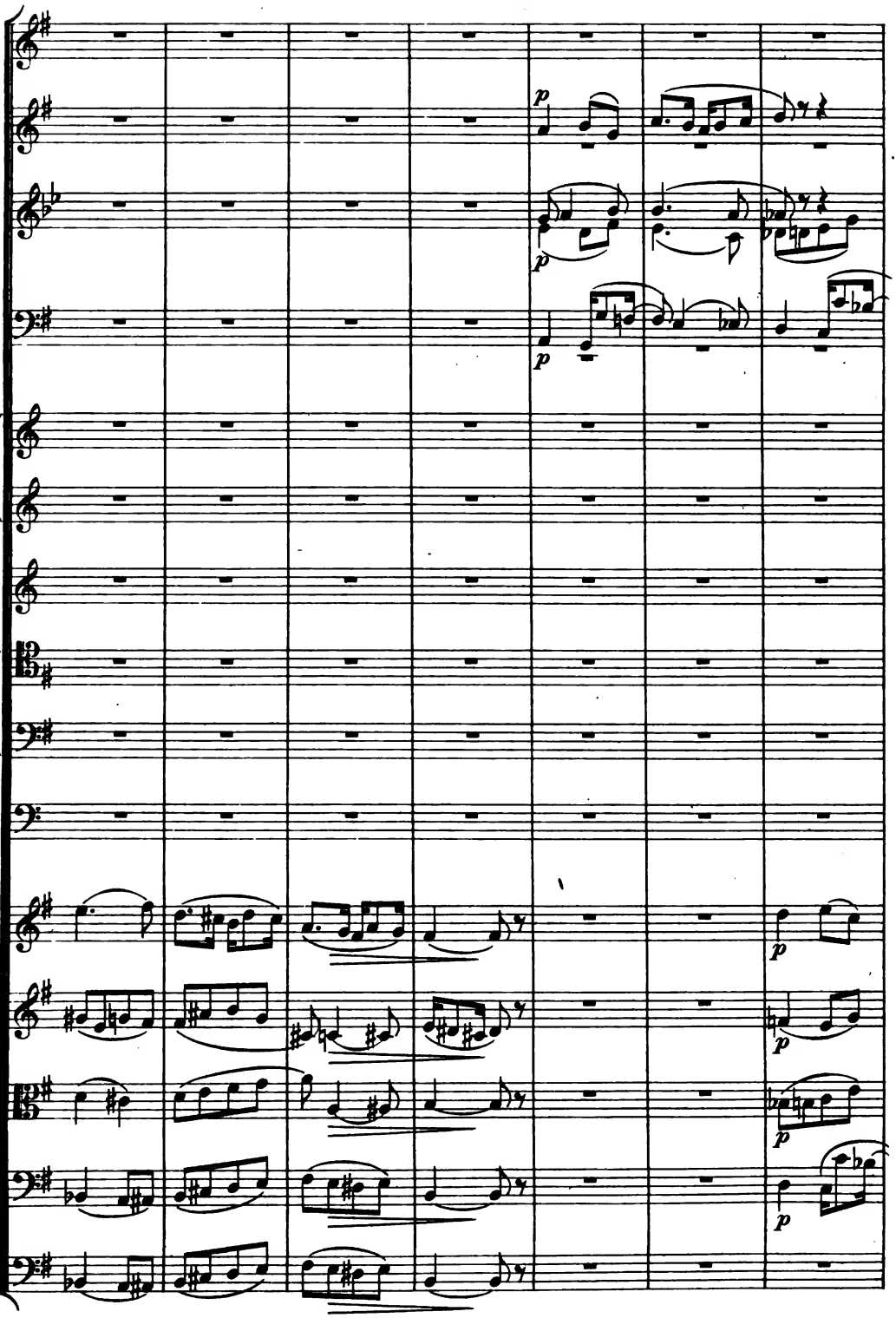

sf
p
pizz.
pizz.
pizz.
pizz.

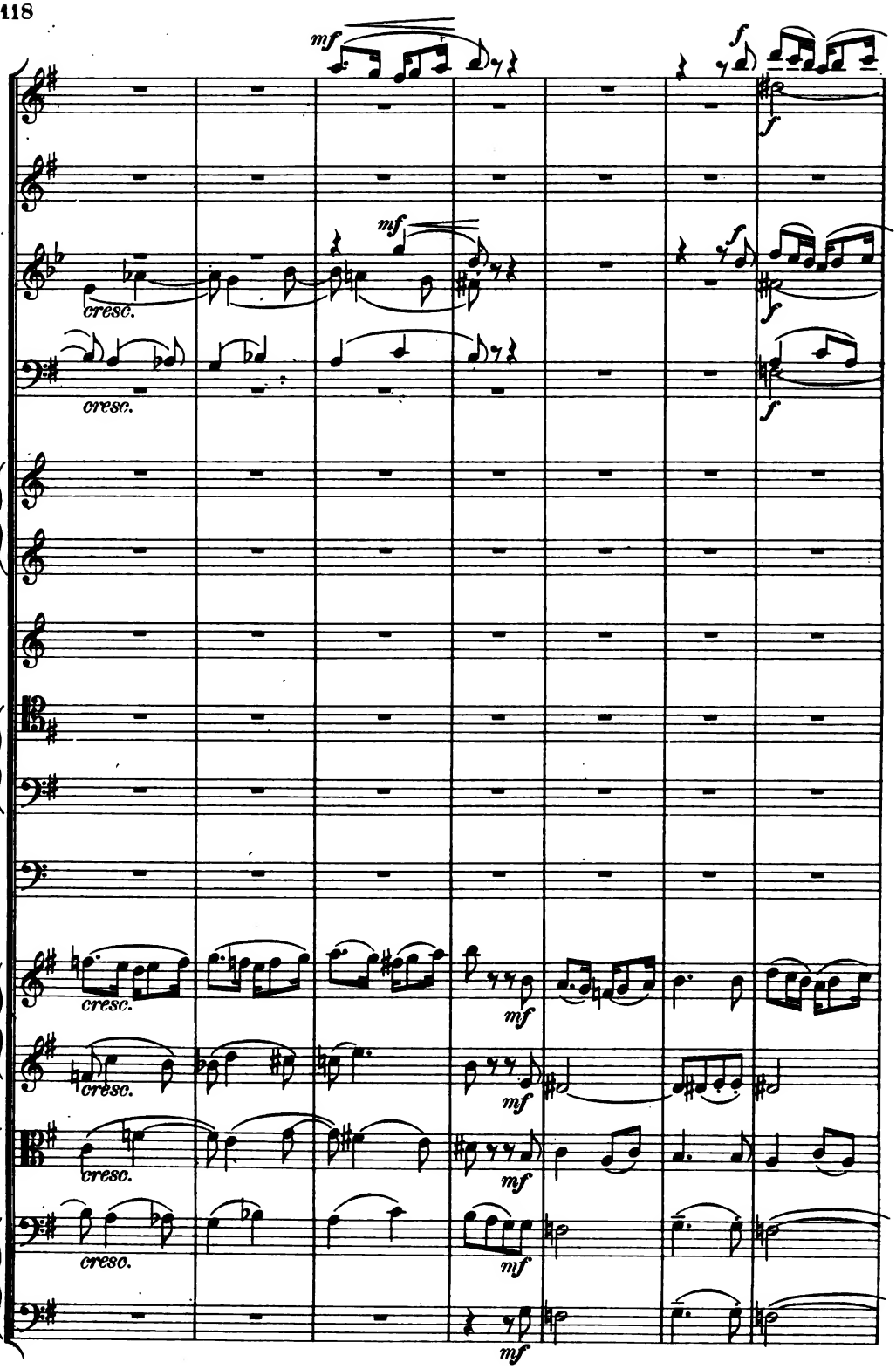
III.

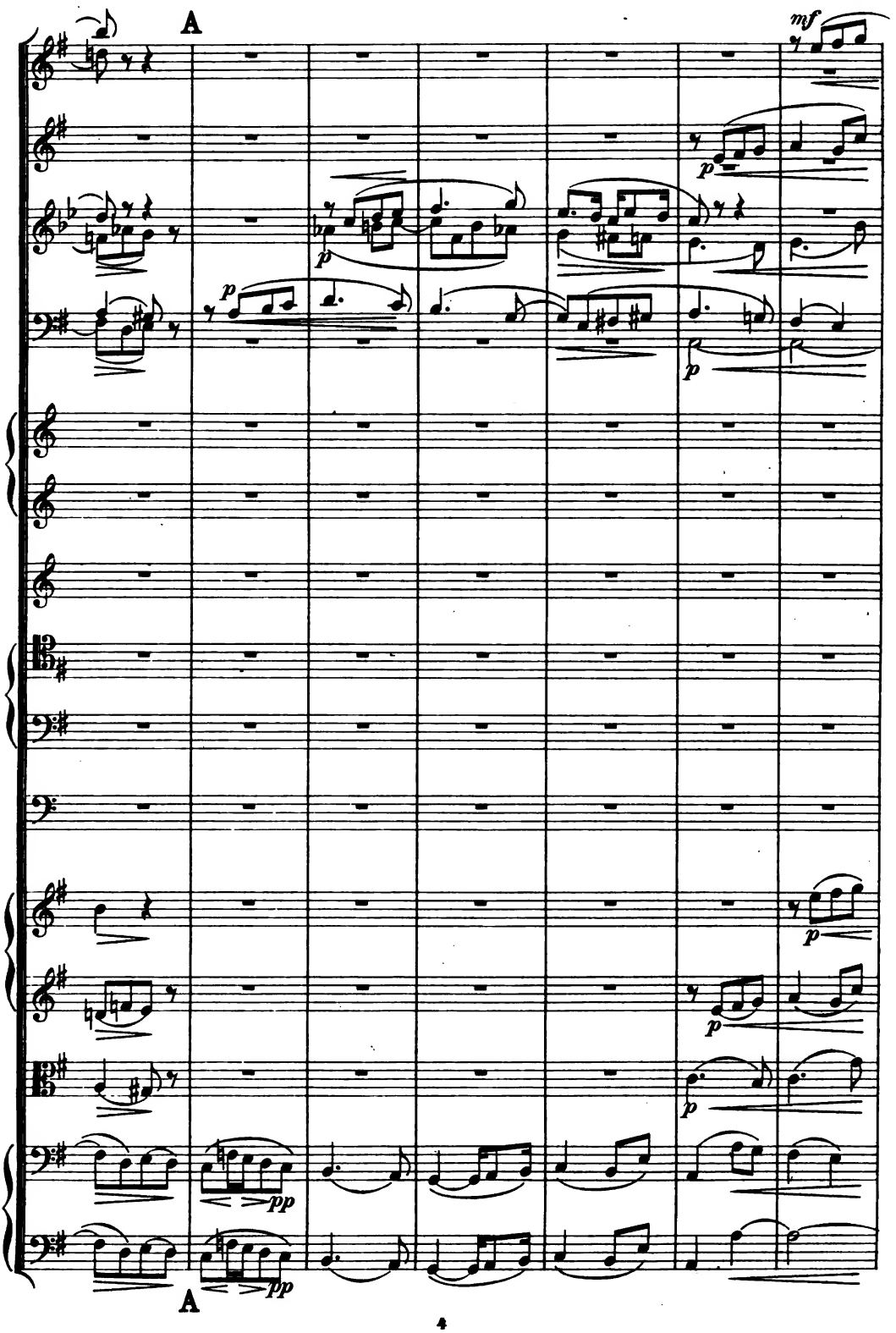
Adagio. (M.M. 𝅗𝅥 = 66.)

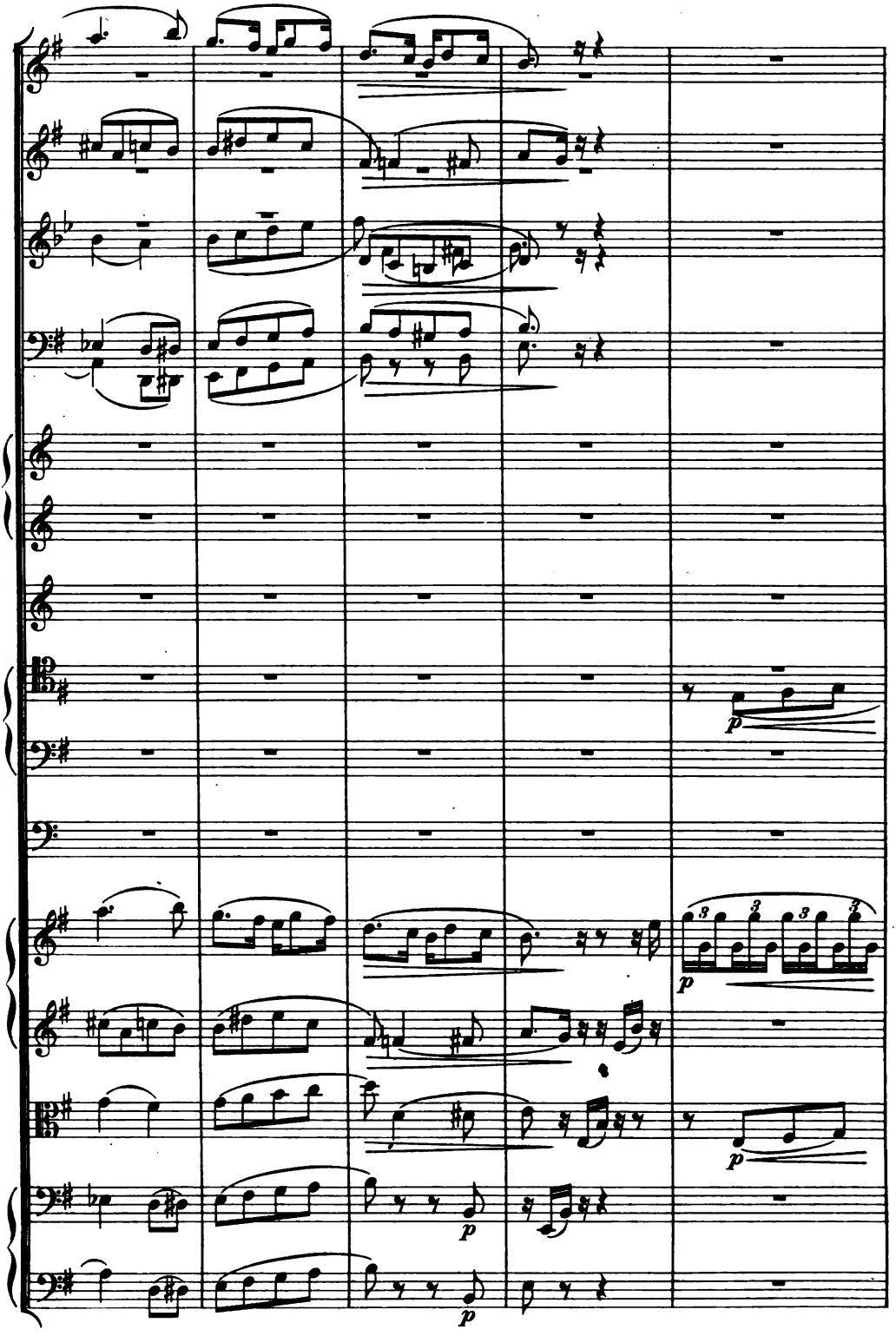


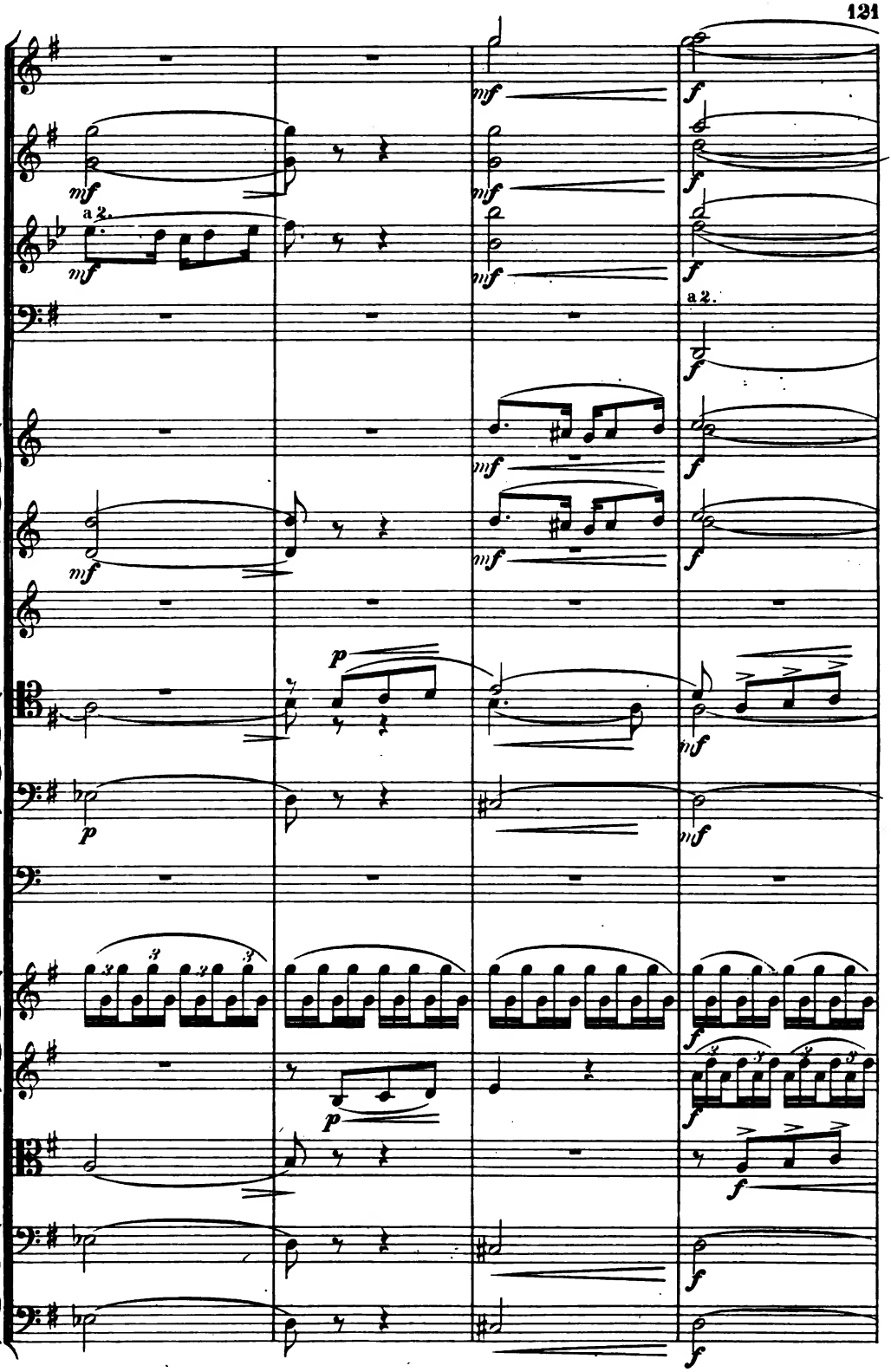
Adagio. (M.M. 𝅗𝅥 = 66.)

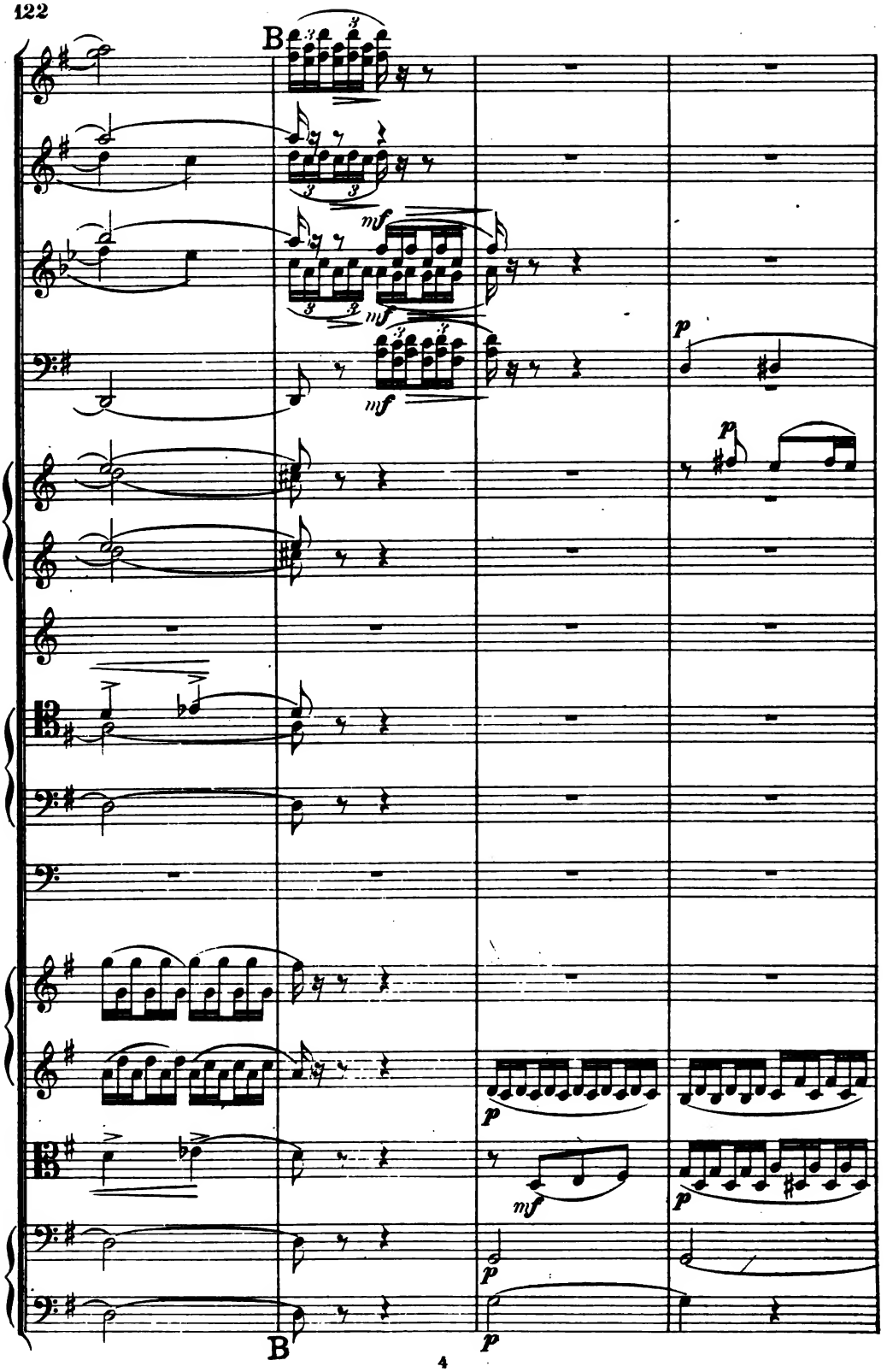

p
p
p
p
p
p
p

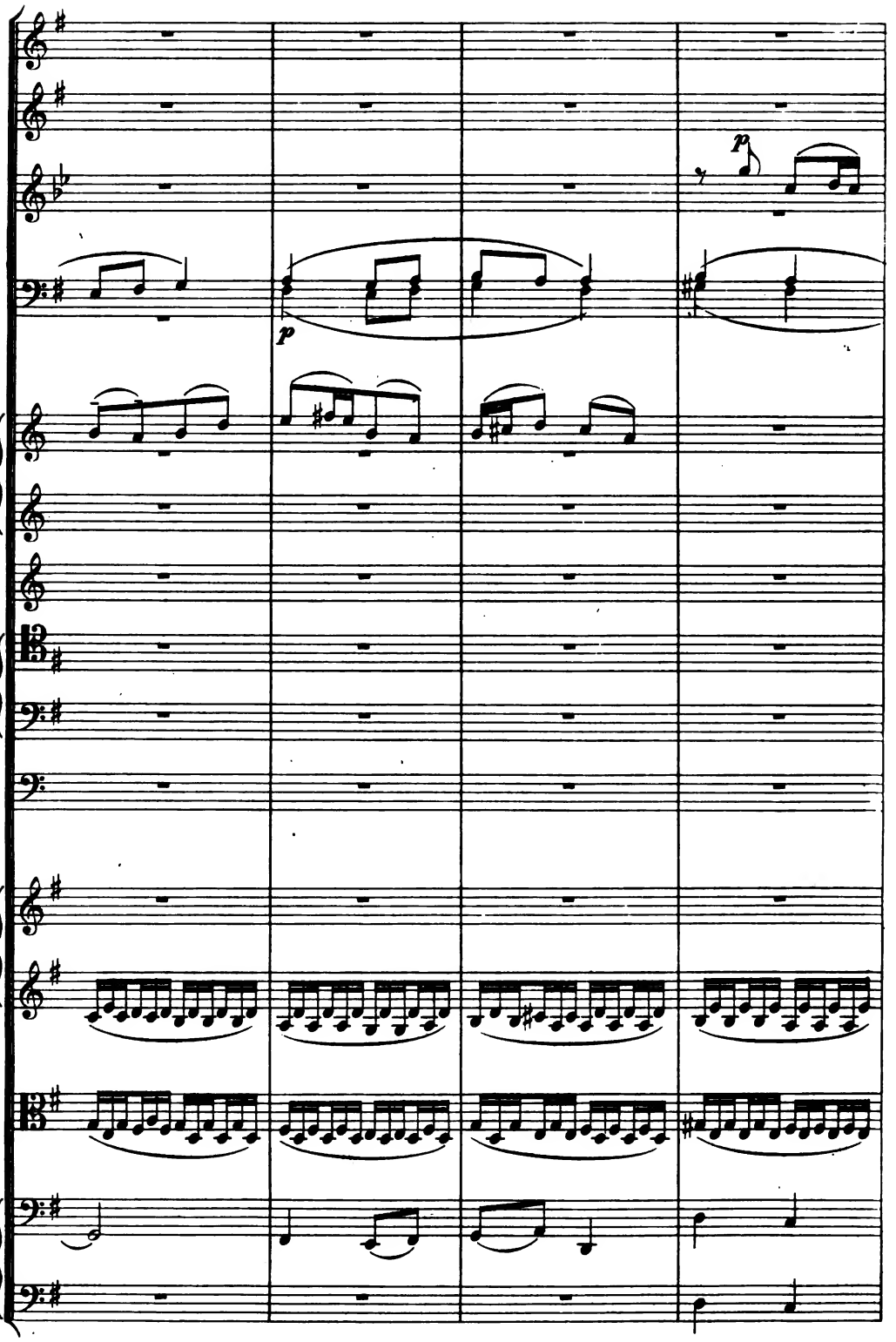

mf
f
cresc.
mf
f
cresc.
f
cresc.
mf
cresc.
mf
cresc.
mf
cresc.
mf
mf


A
mf
p
p
p
p
p
p
pp
pp
A


p
p
3
3
3
3
p
p
p


a 2.
a 2.


B
mf
mf
mf
p
p
p
mf
p
p
p
B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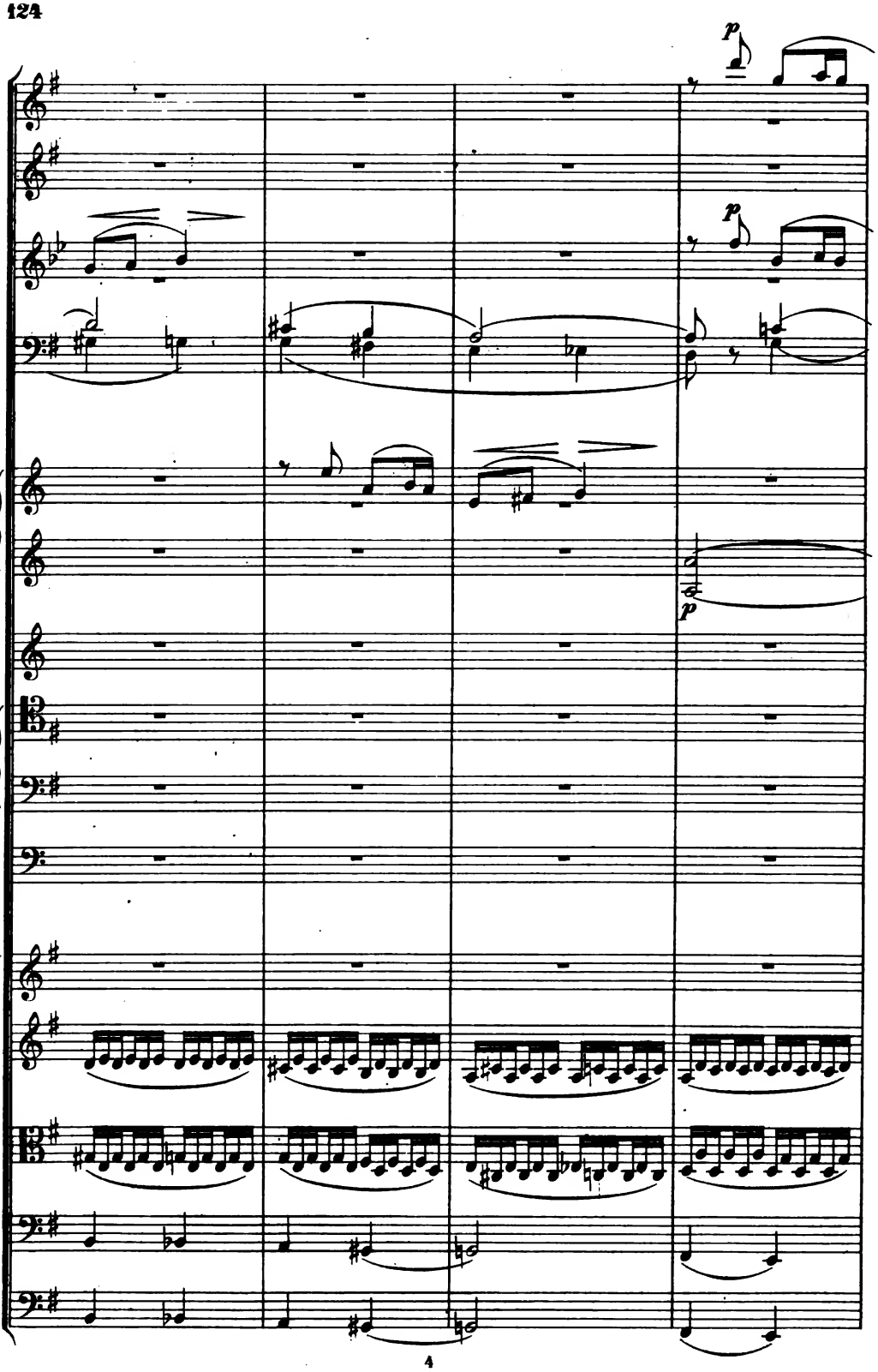
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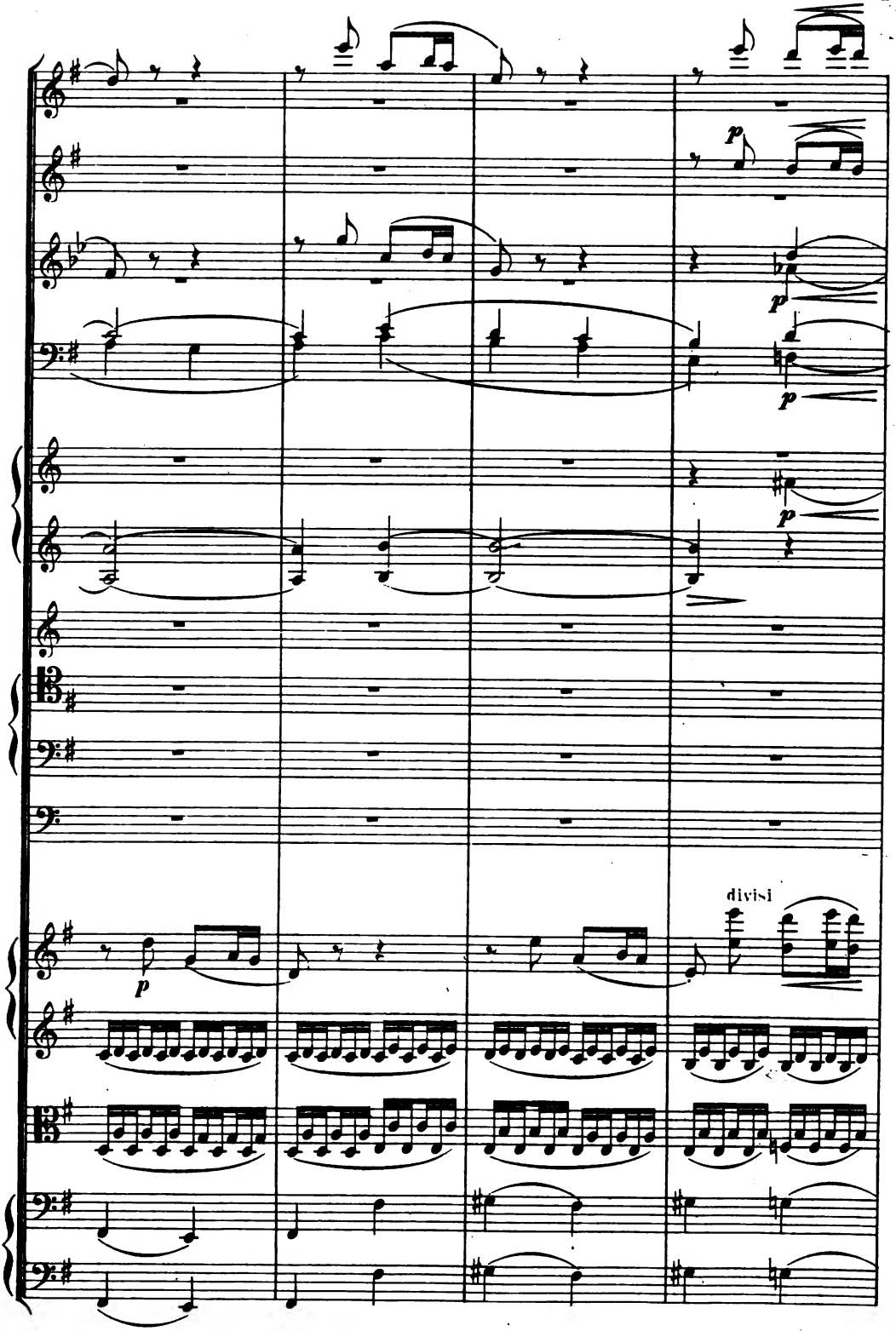
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p
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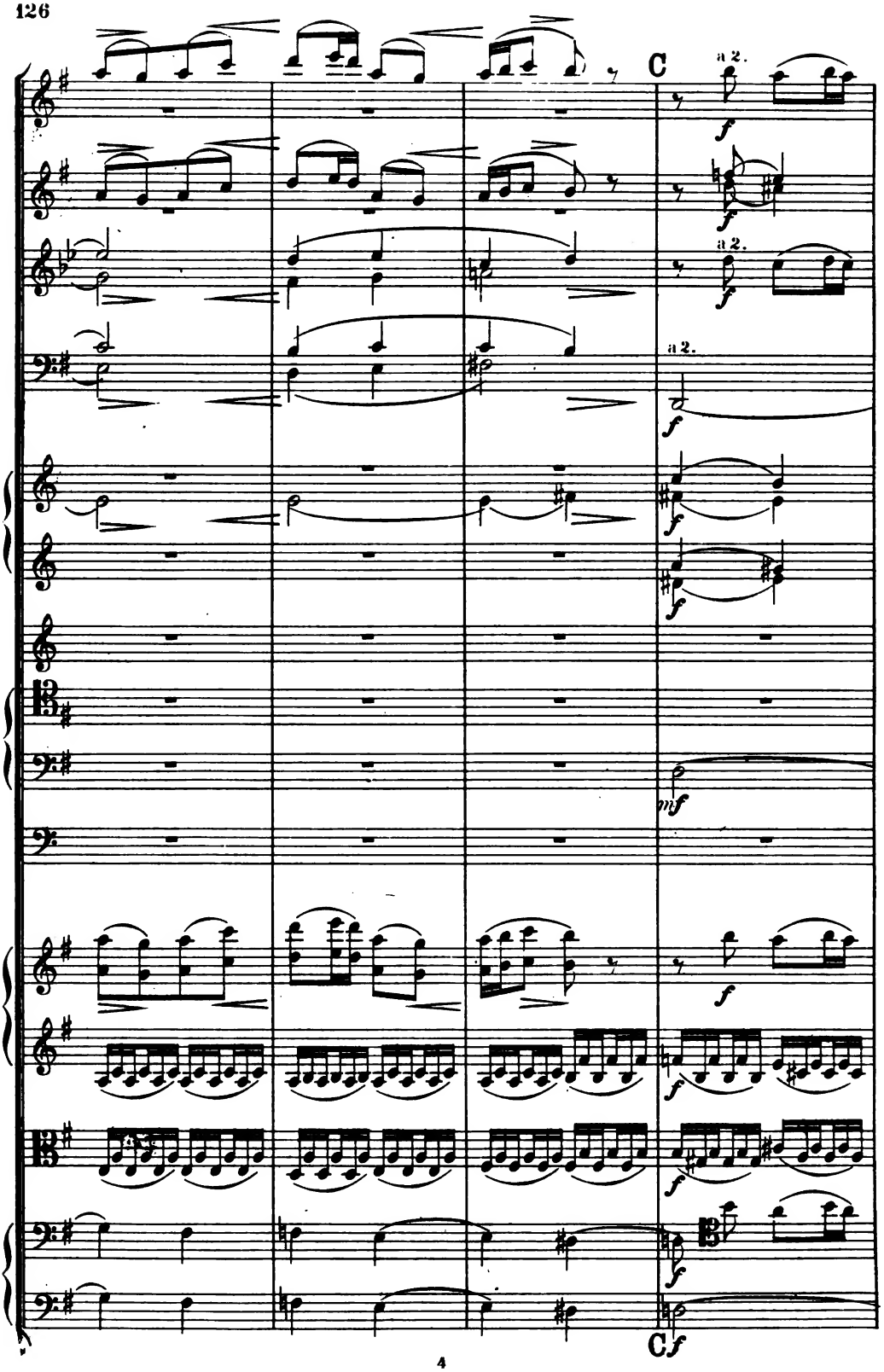
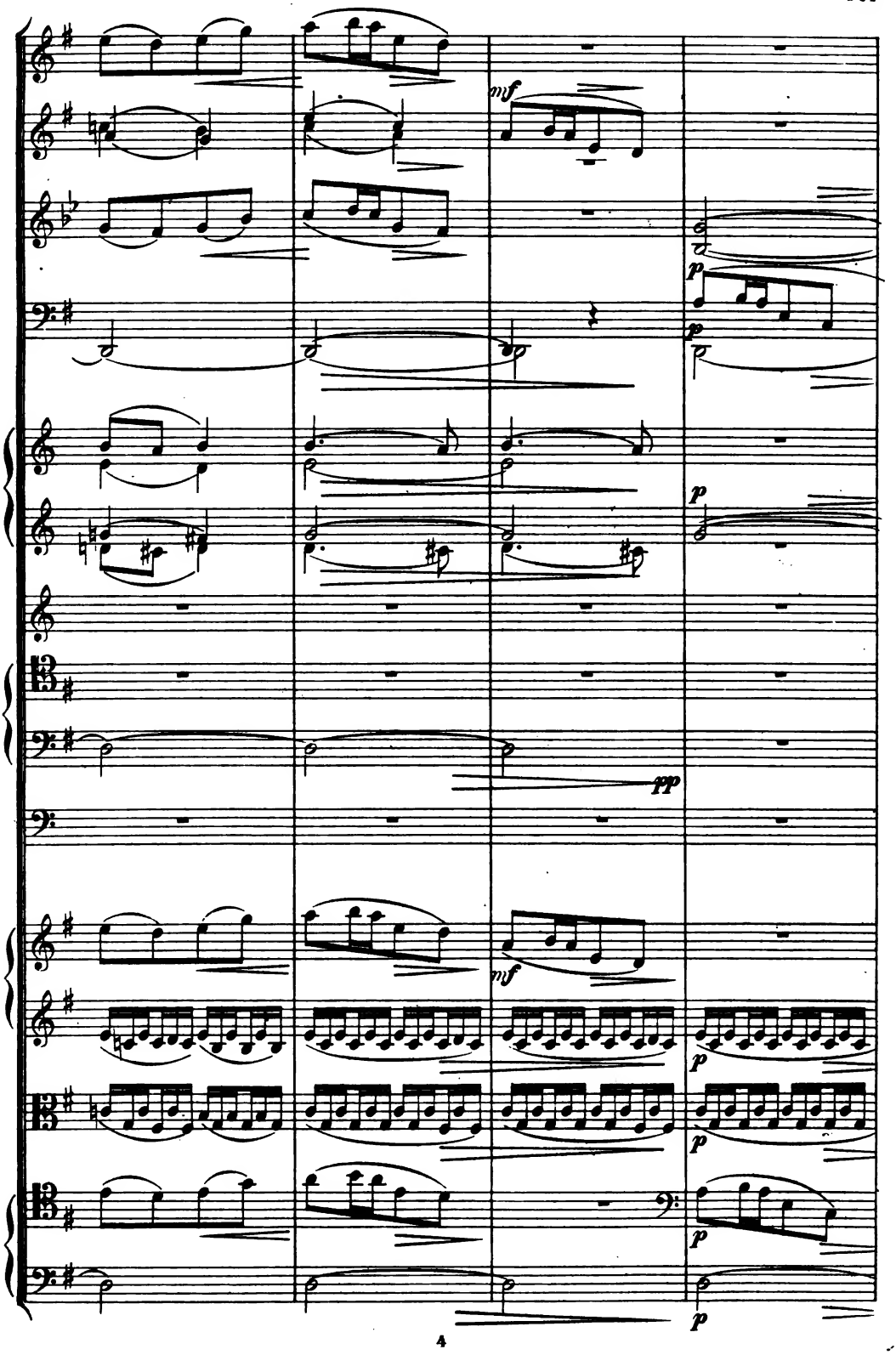
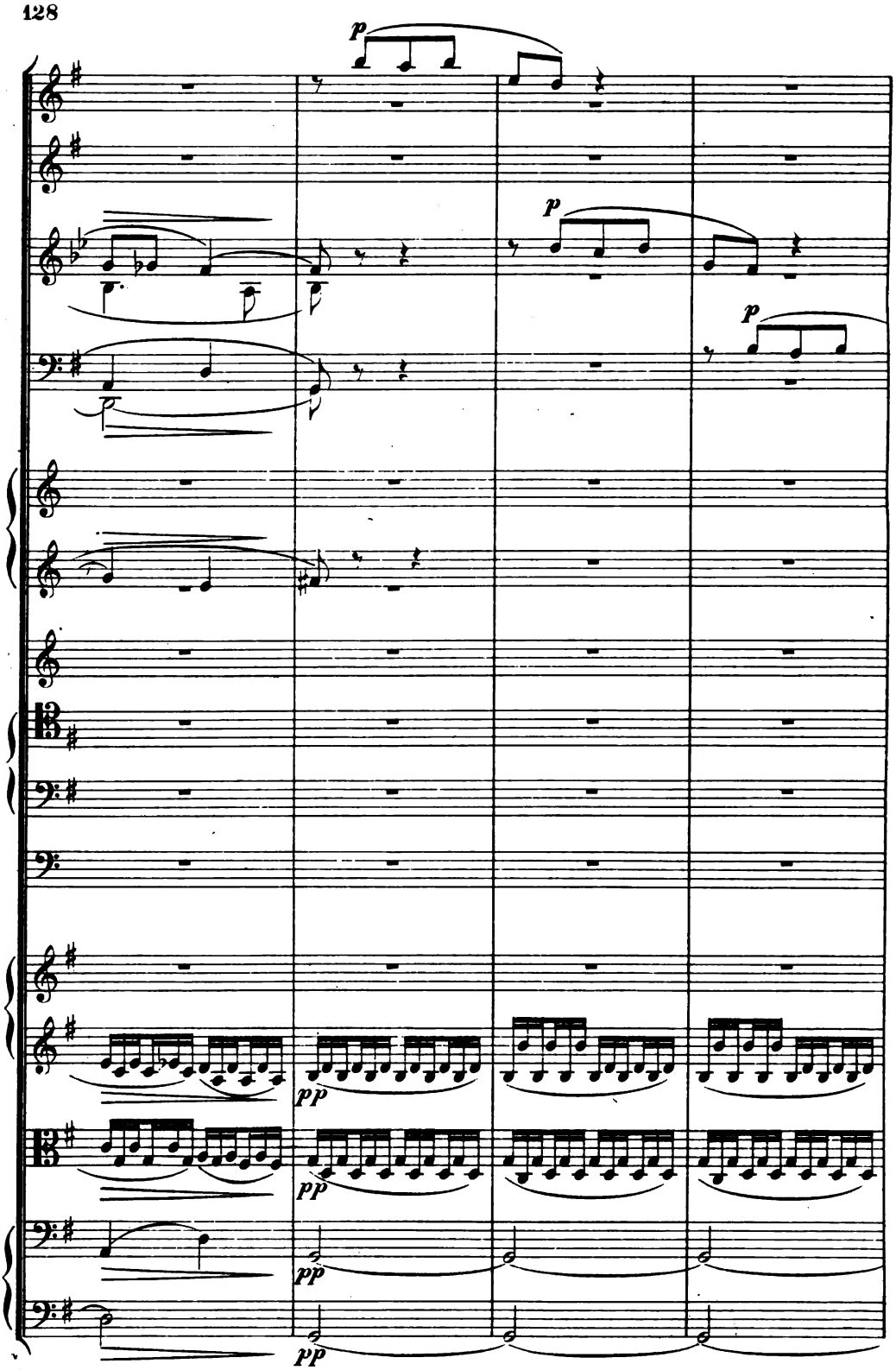

C
a 2.
a 2.
a 2.
C


mf
p
p
p
pp
mf
p
p
p
p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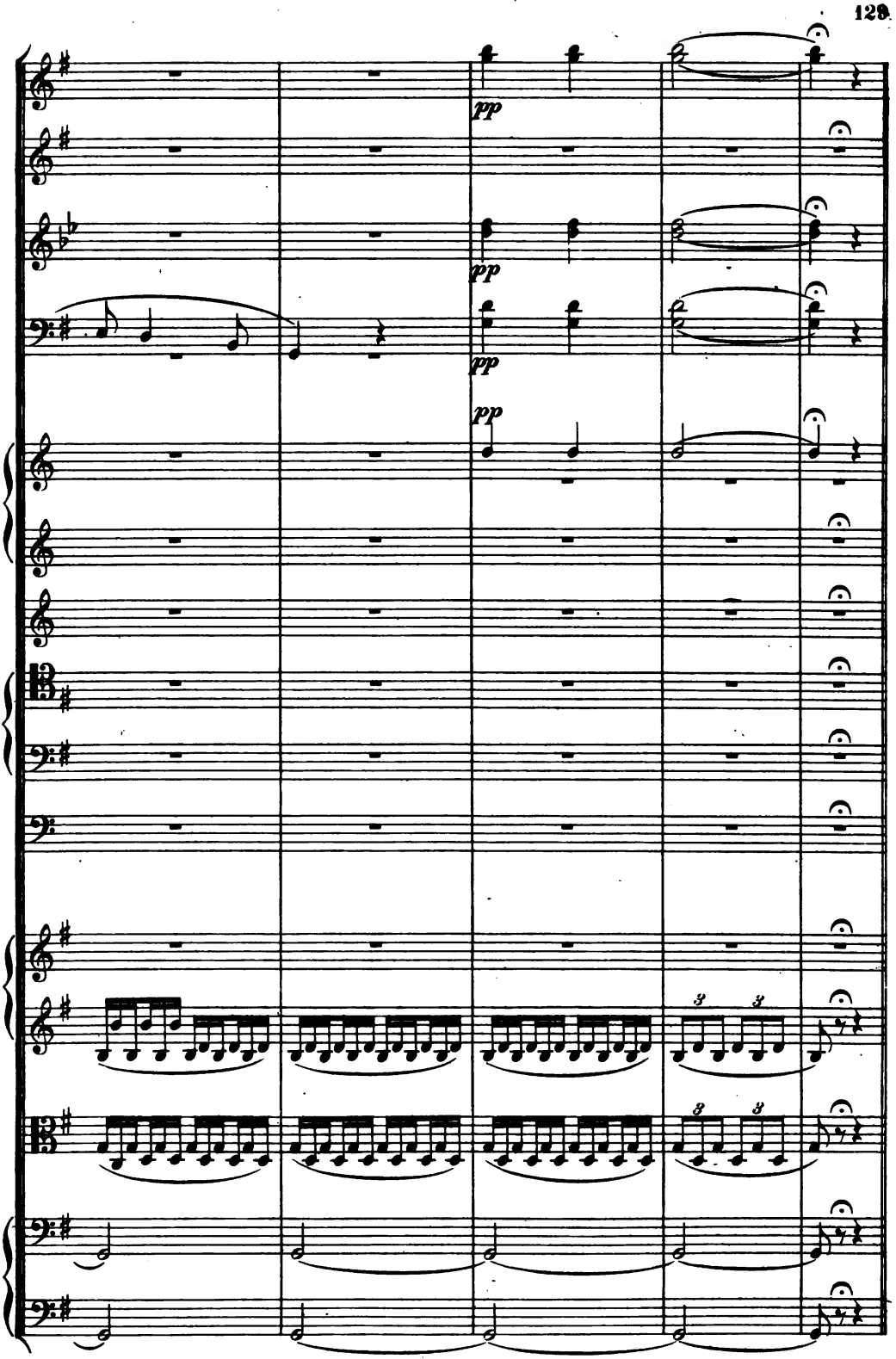
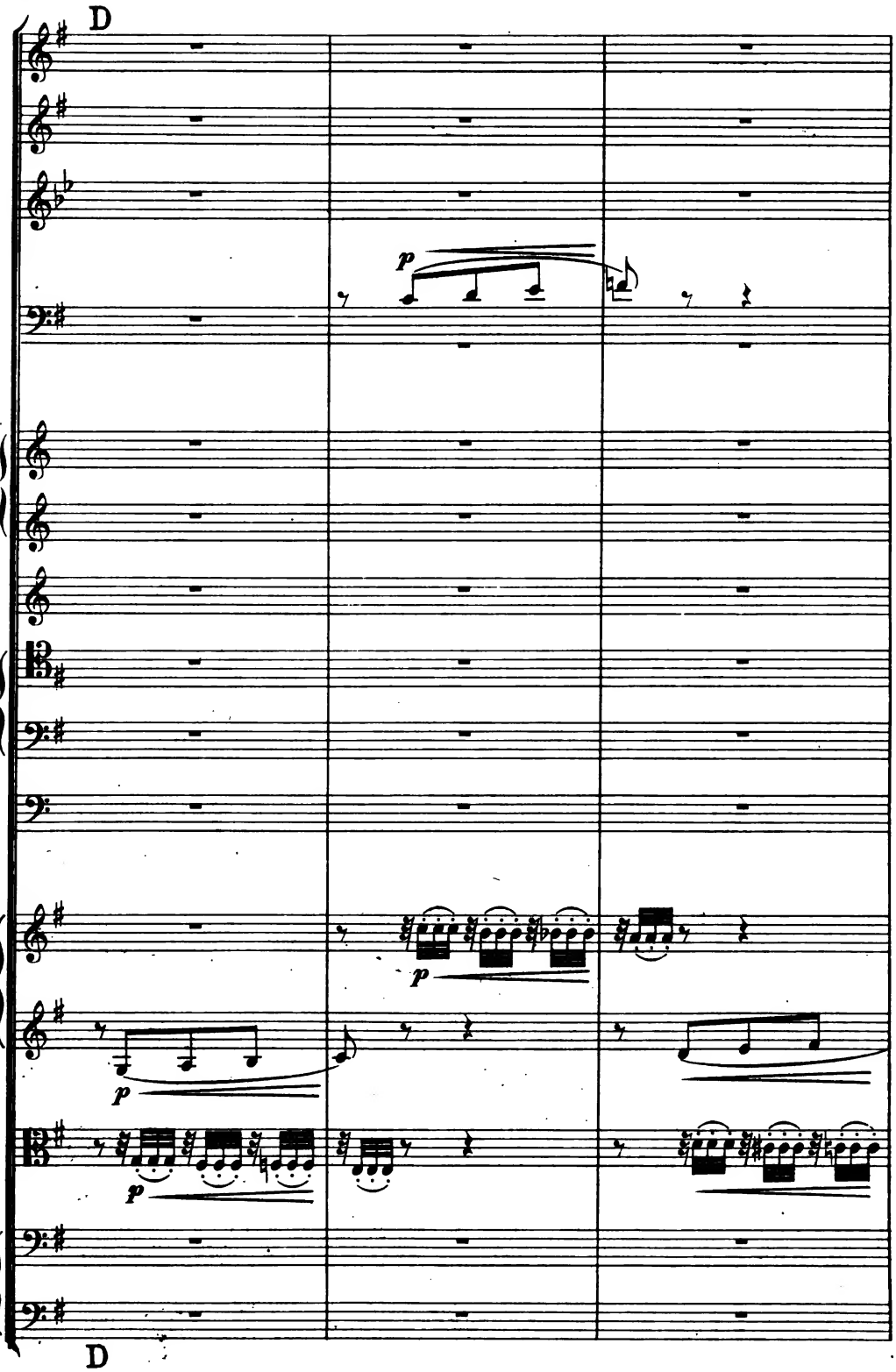

pp
pp
pp
pp
3
3
3
3


D
p
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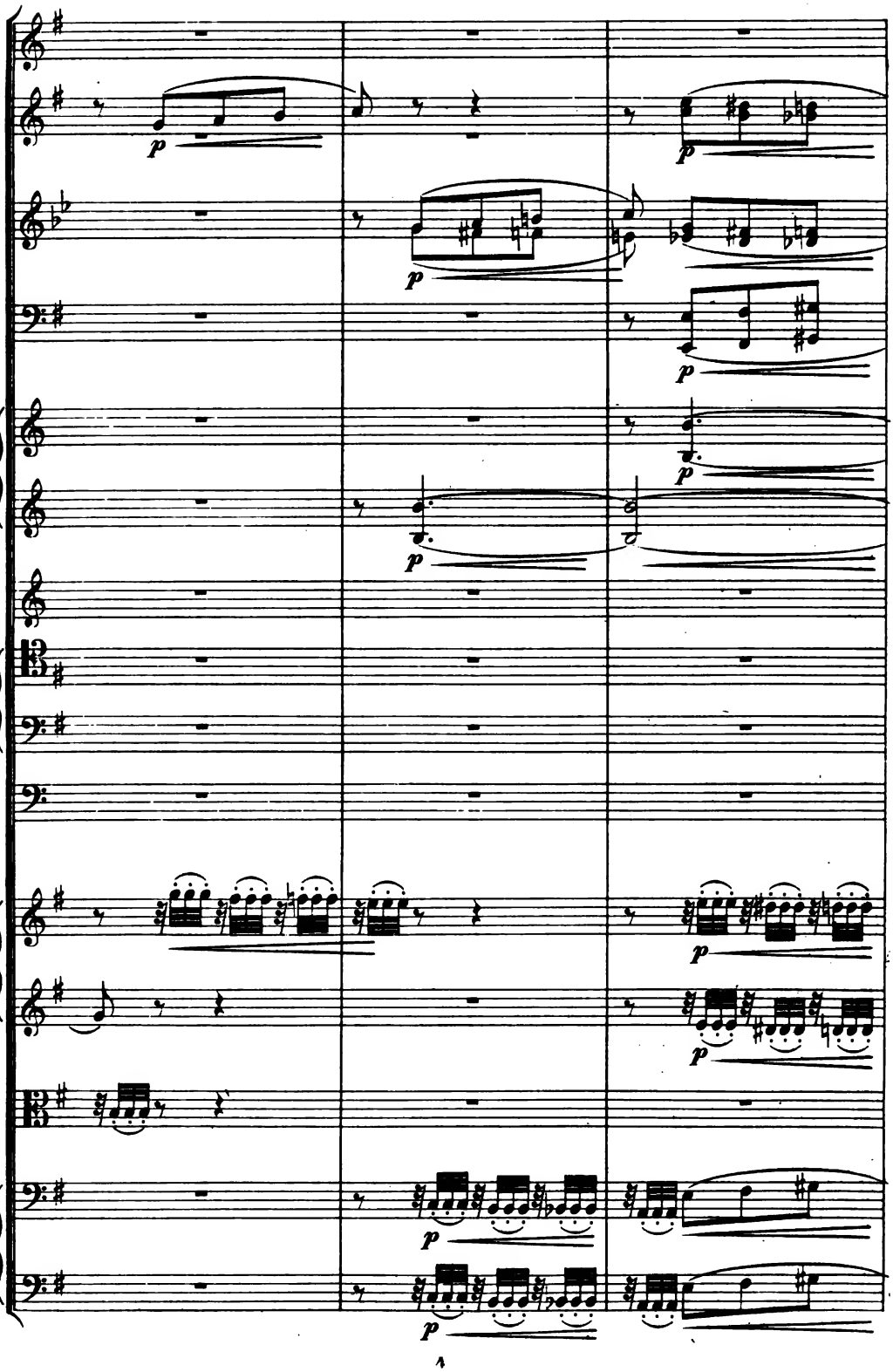
D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p
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p
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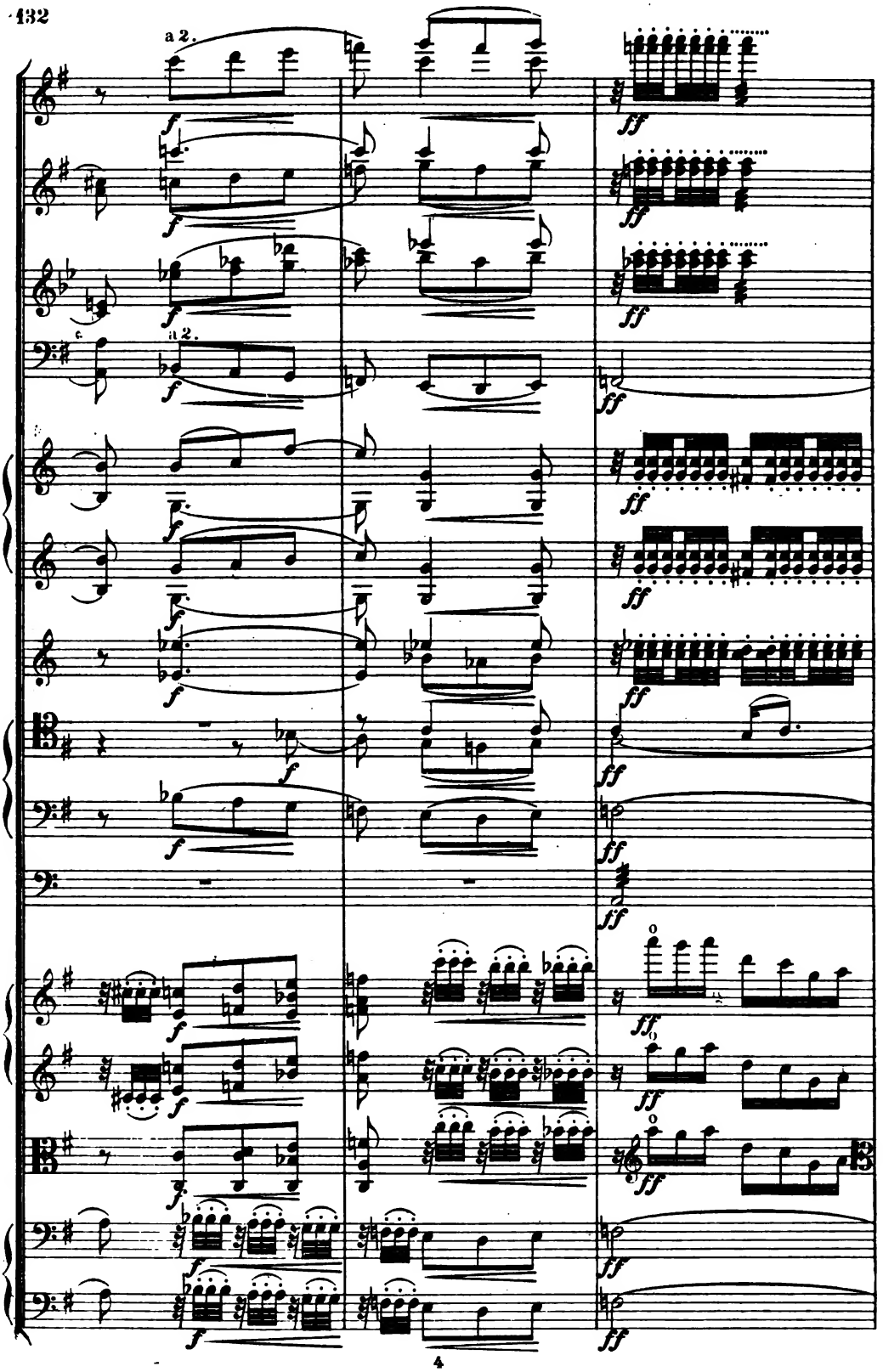
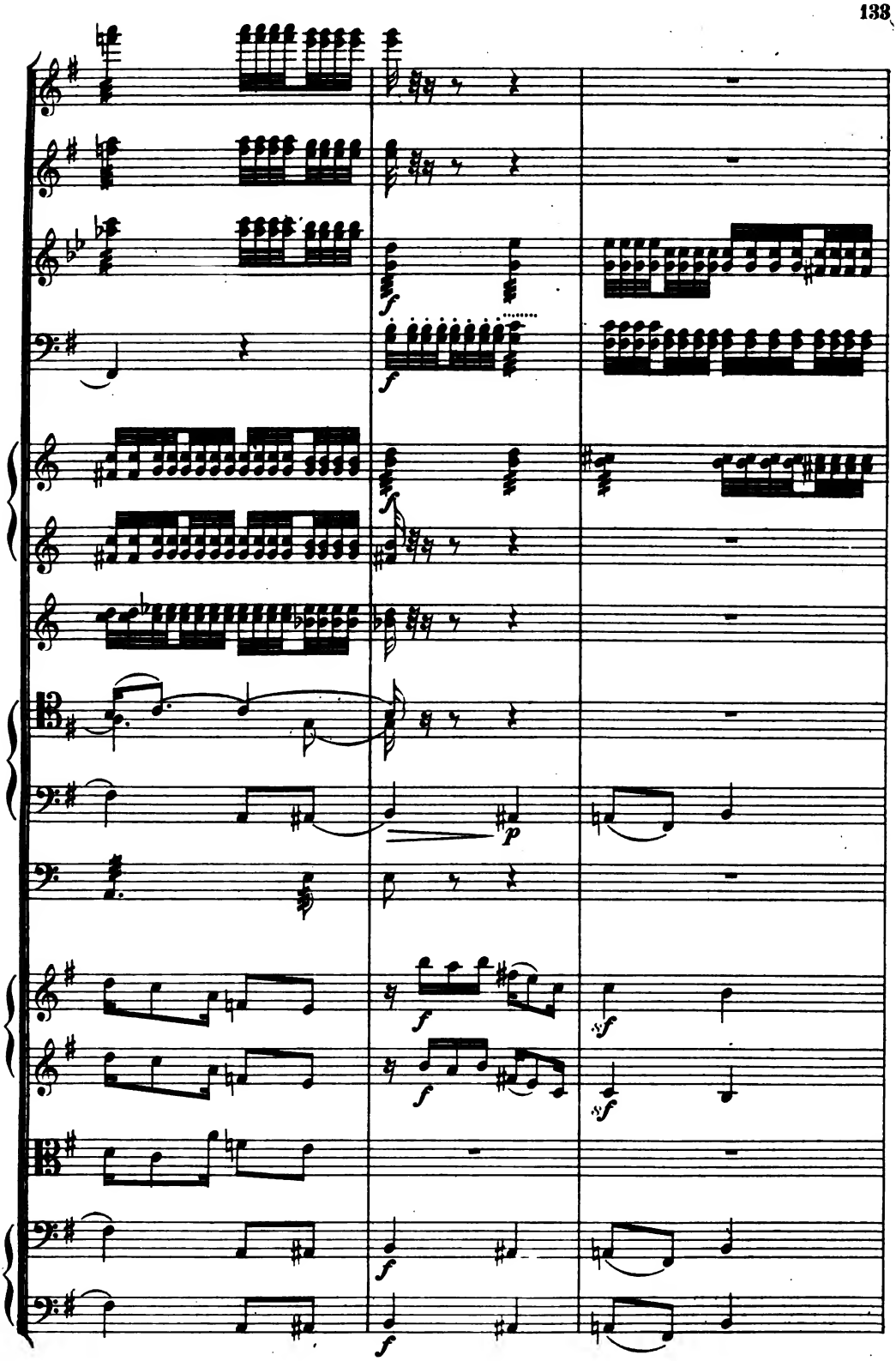
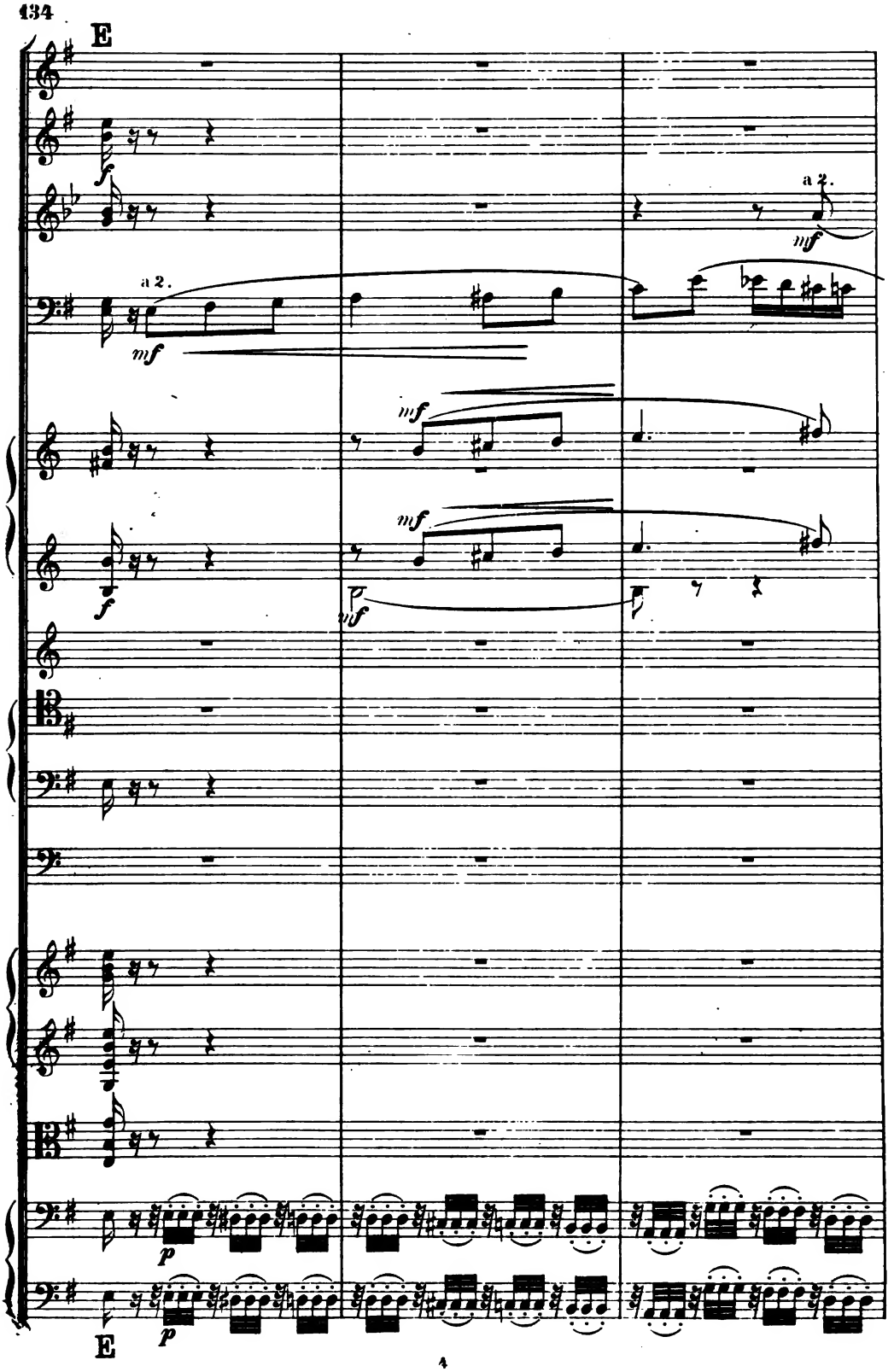
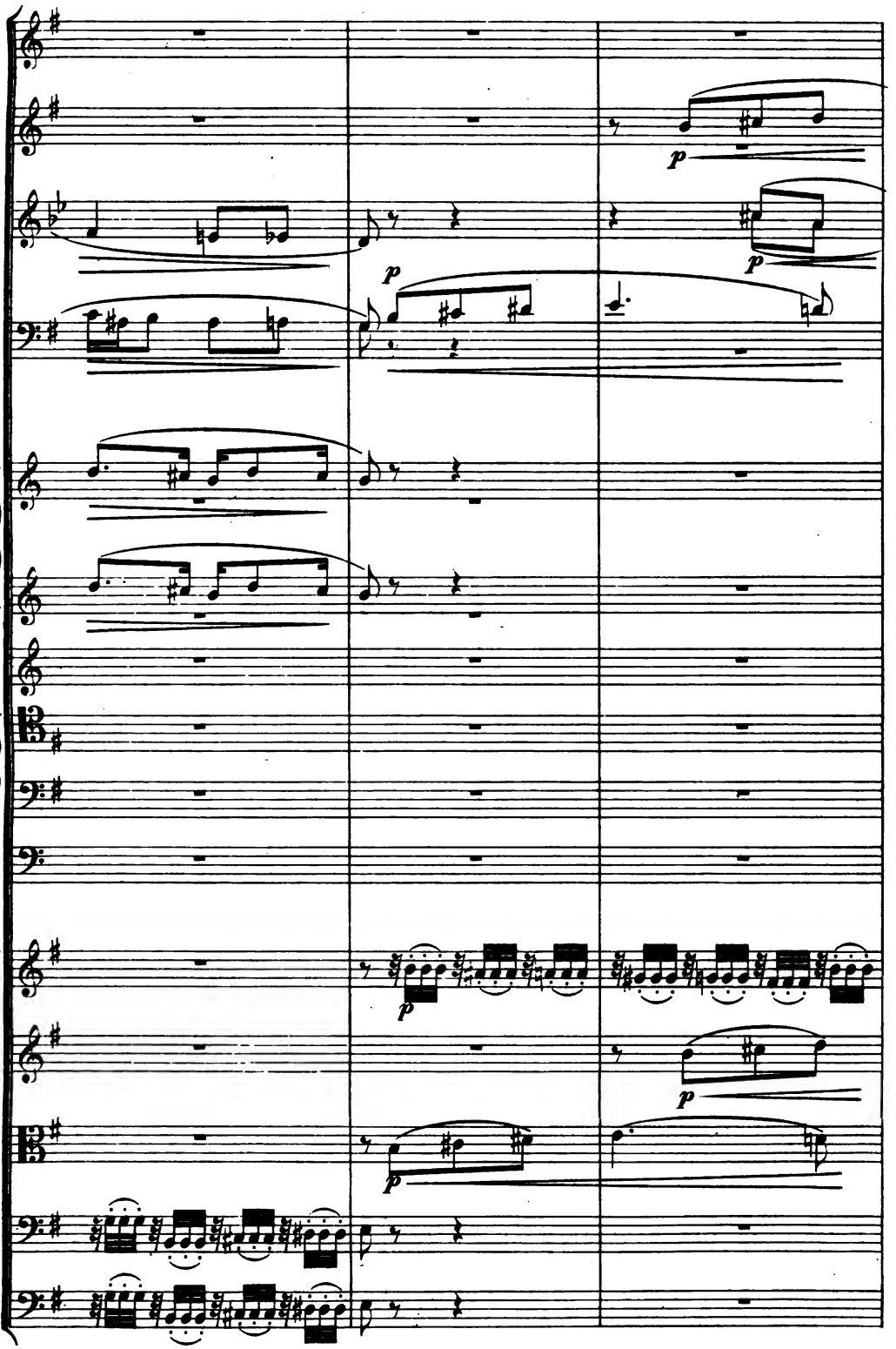
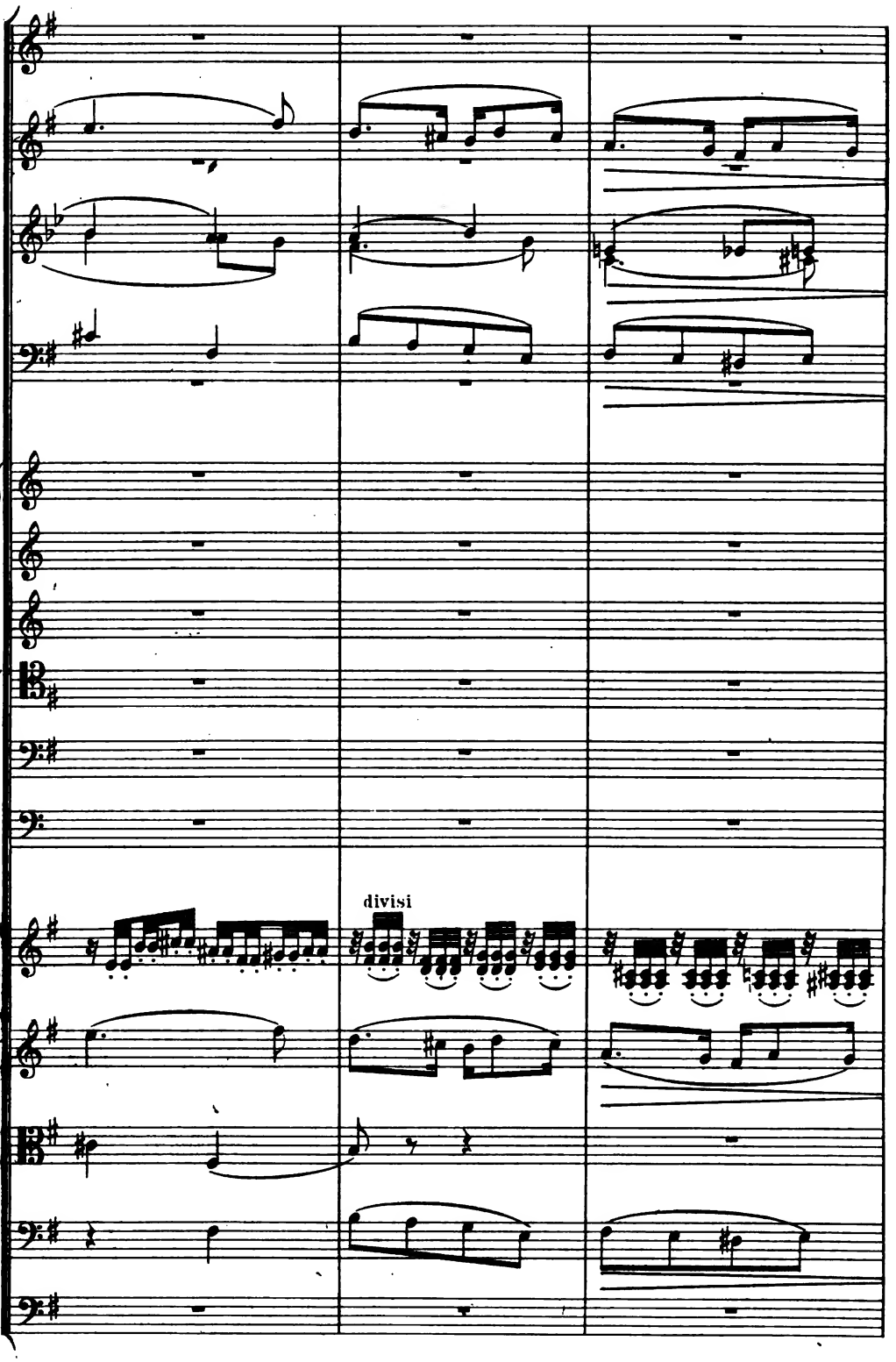
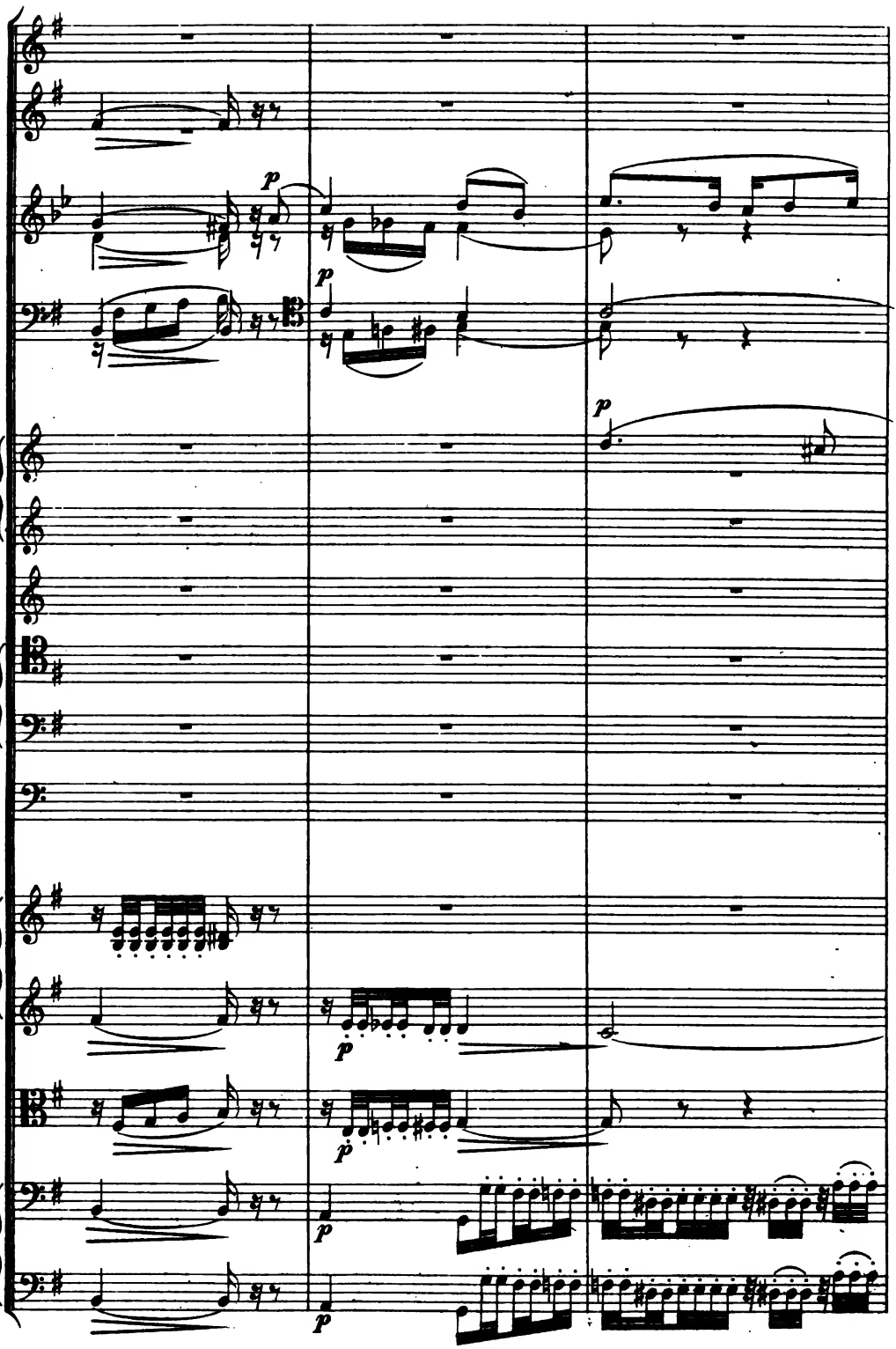

a 2.
a 2.
f
ff

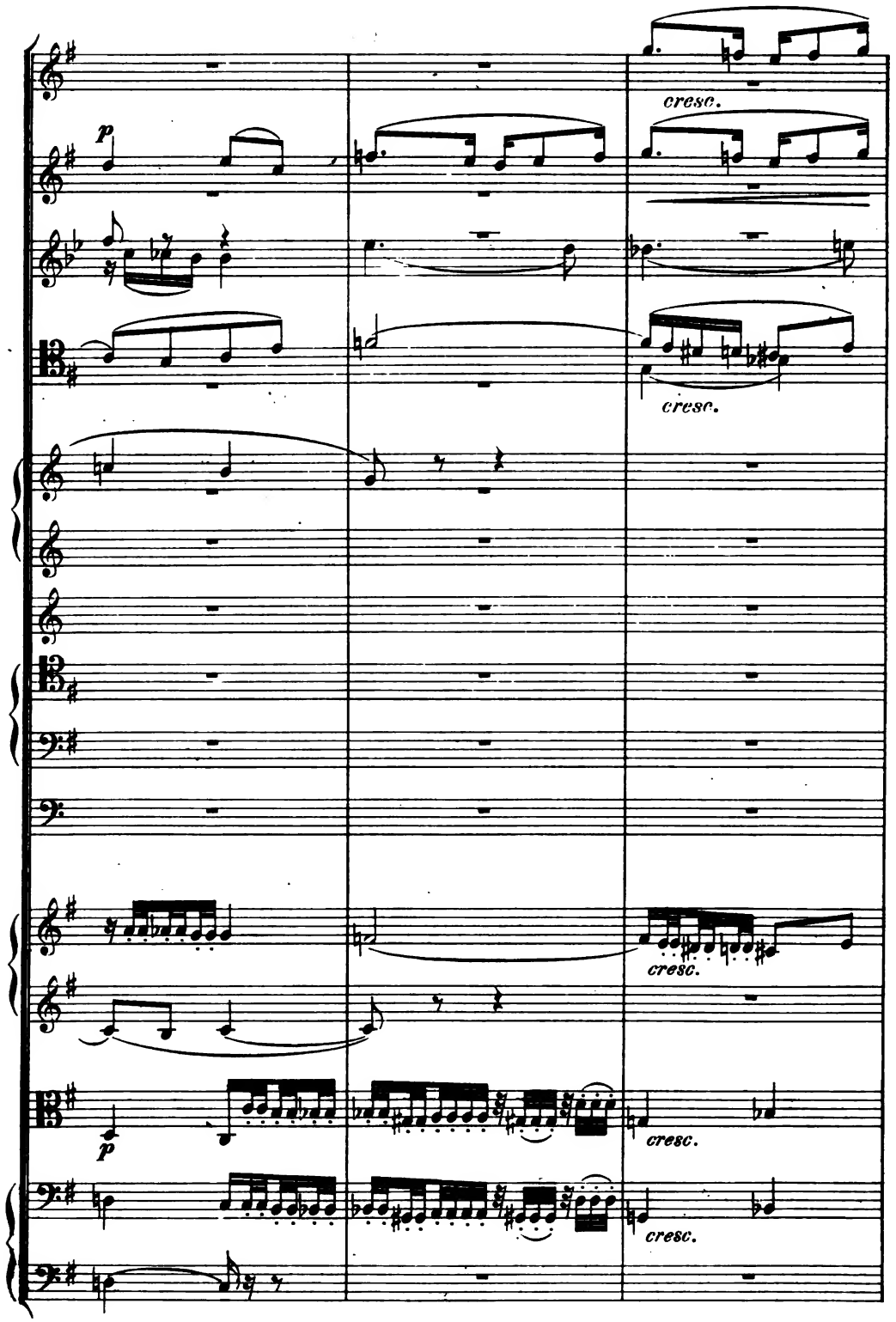

f
f
f
p
f
sf
sf
f
f
f

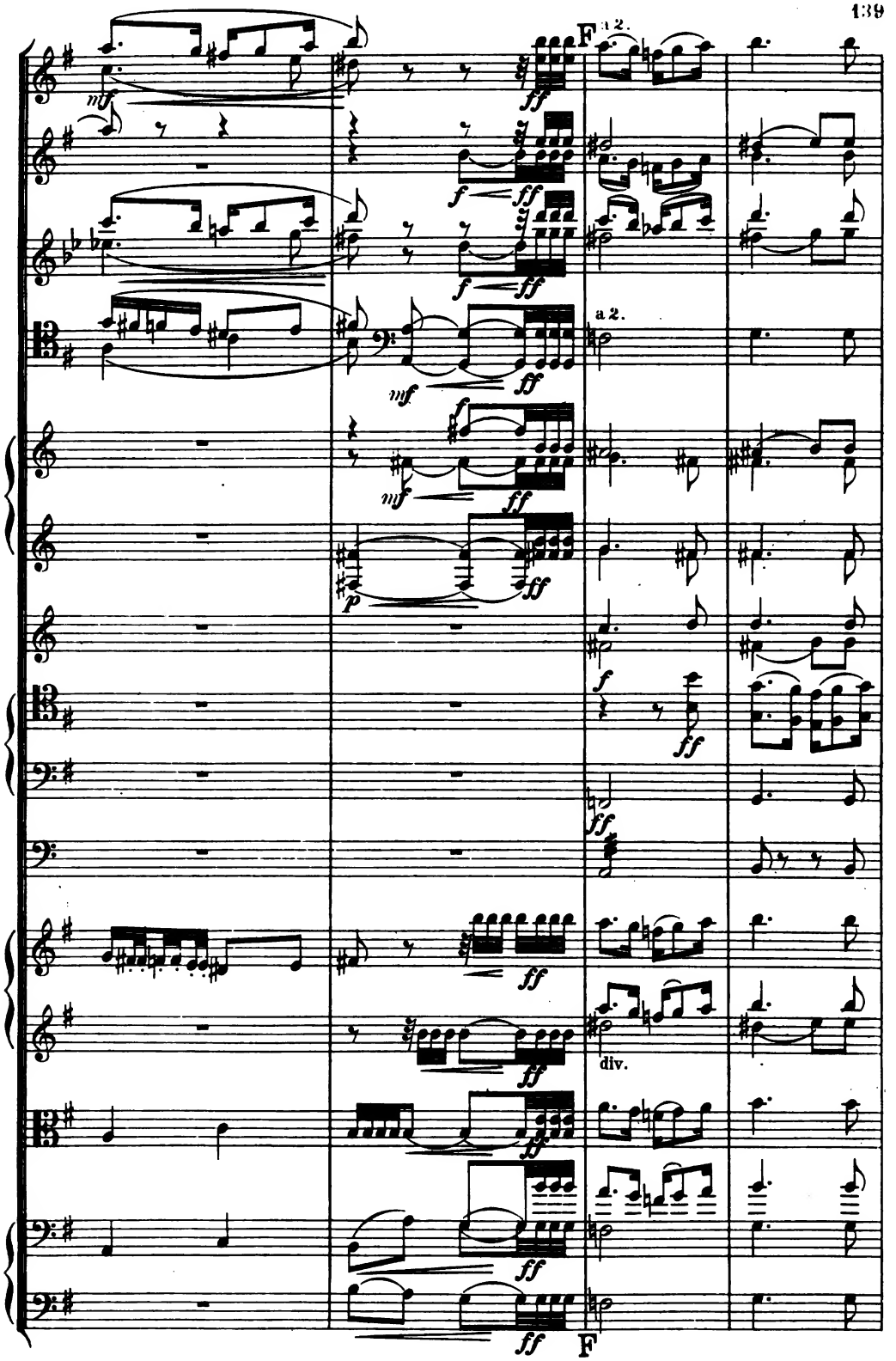

E
a 2.
mf
a 2.
mf
mf
f
mf
mf
f
p
p
E

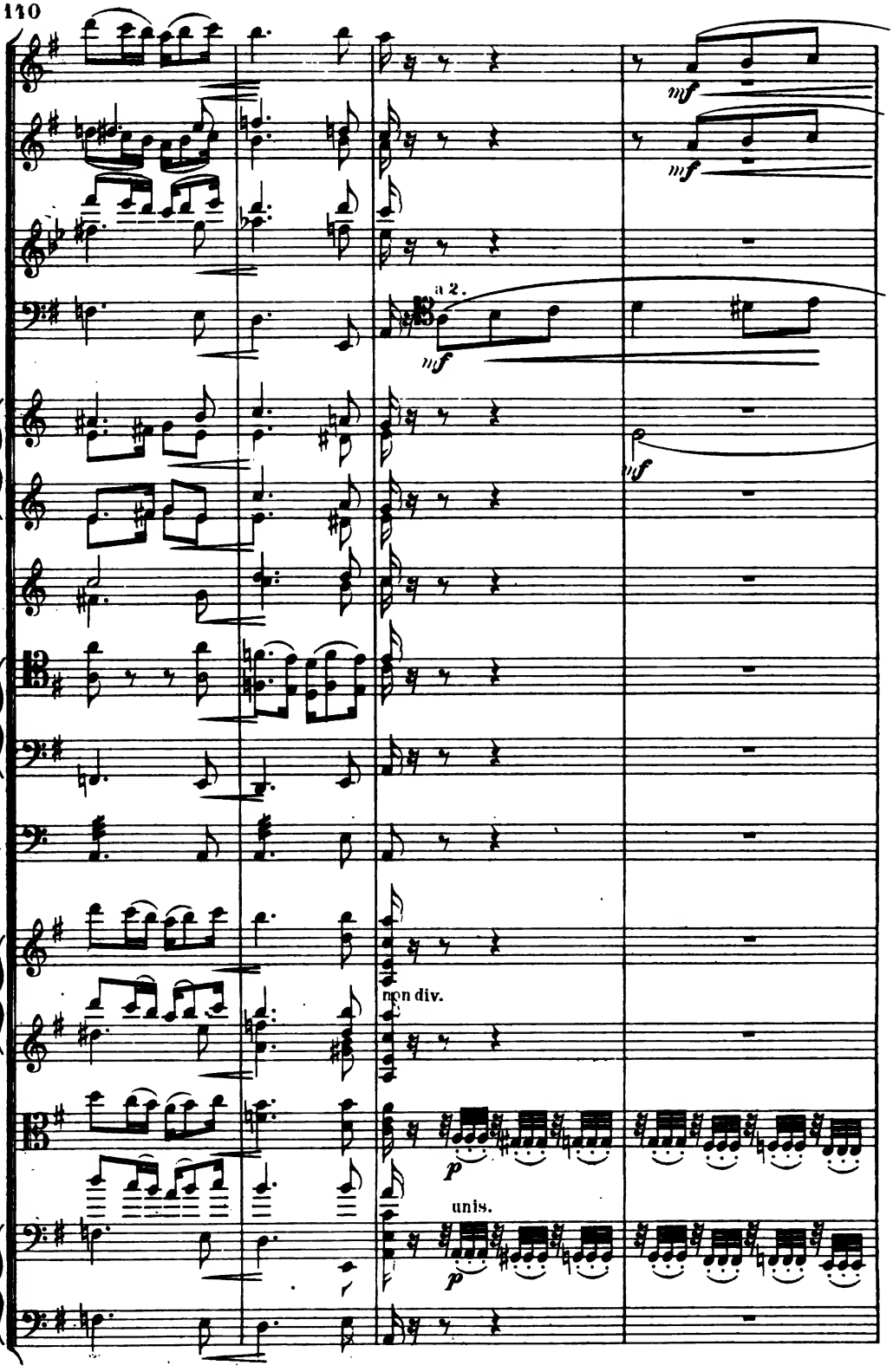

p
p
p
p
p
p

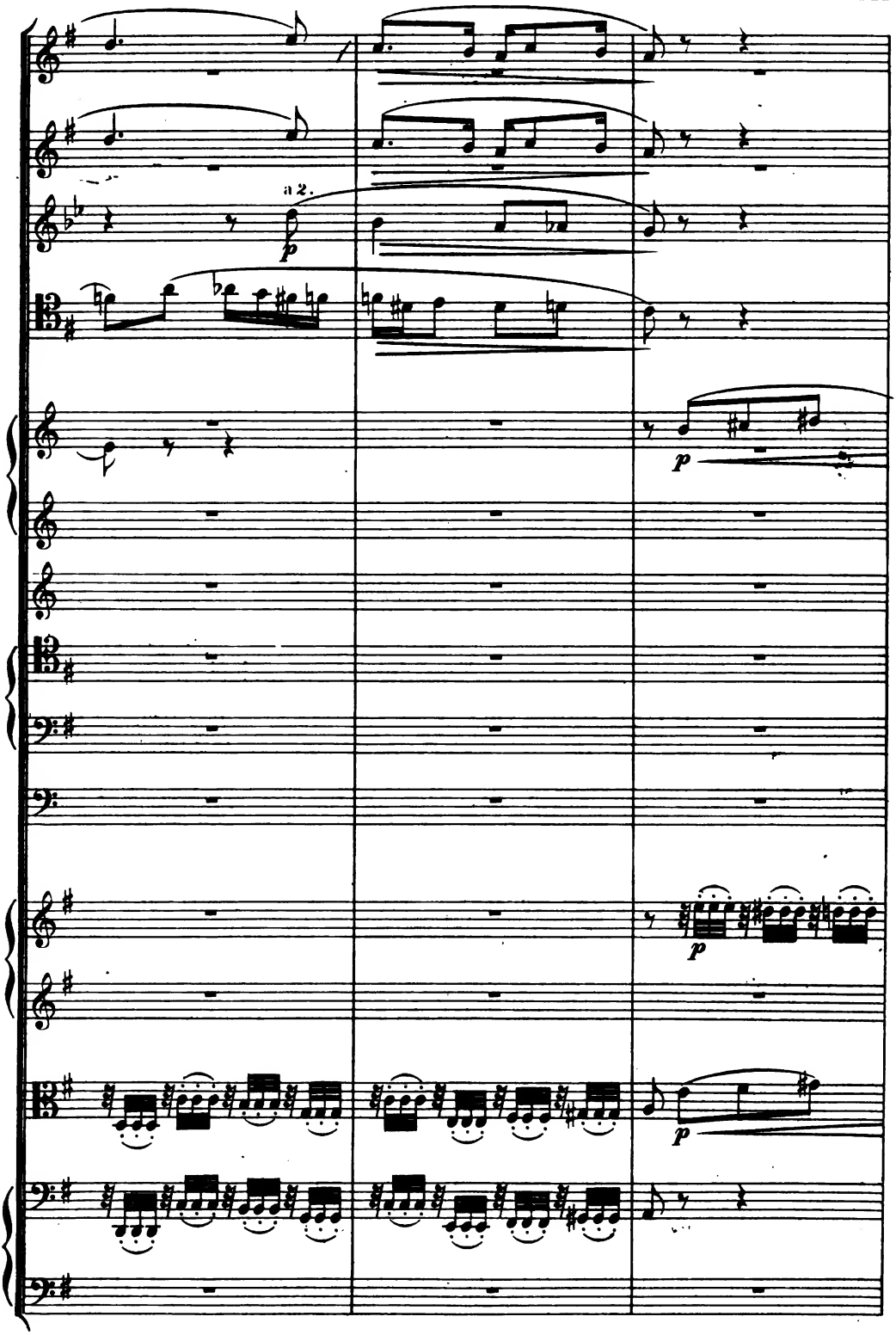

divisi

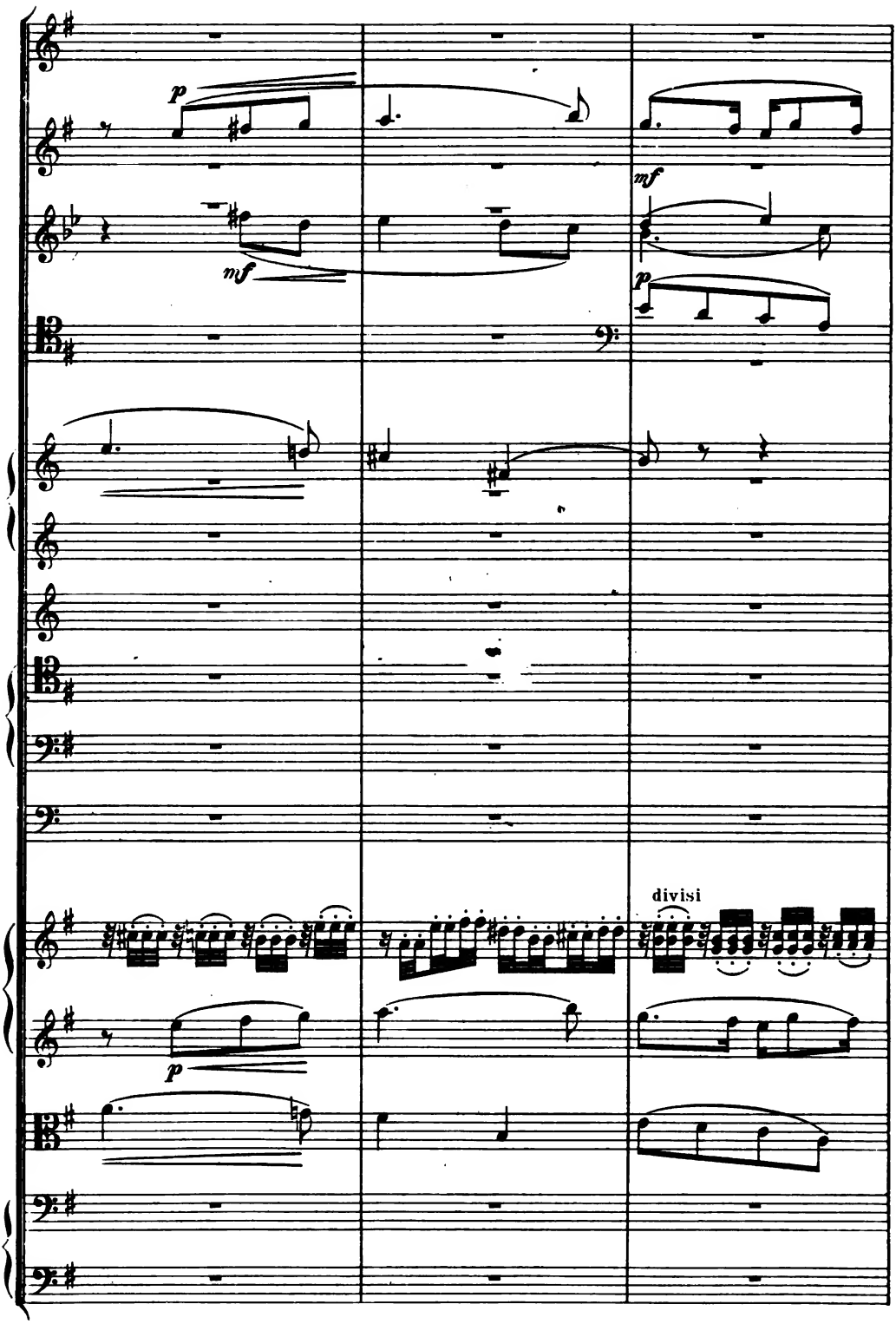

p
p
p
p
p
p
p

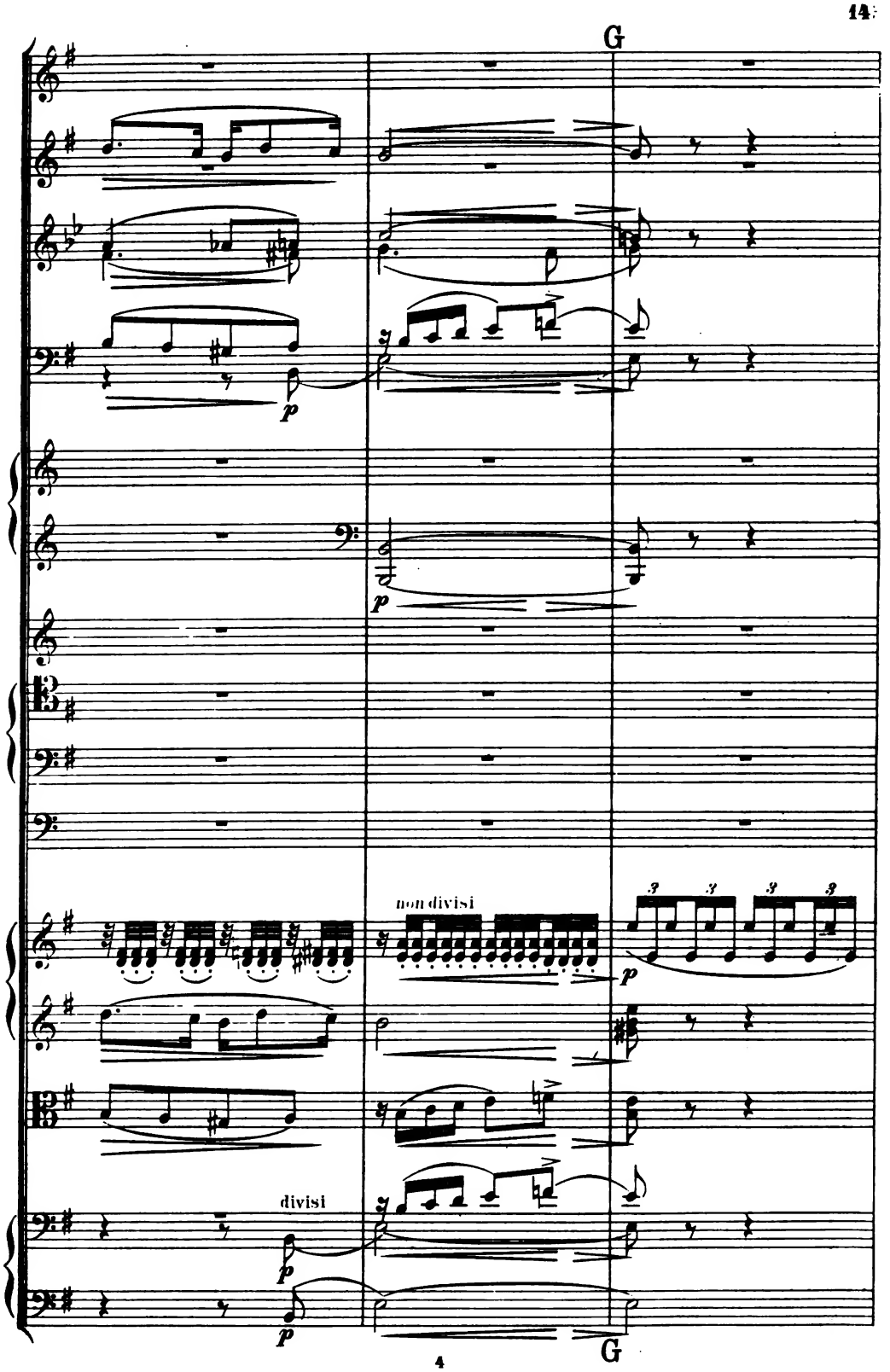

cresc.
p
cresc.
cresc.
p
cresc.
cresc.

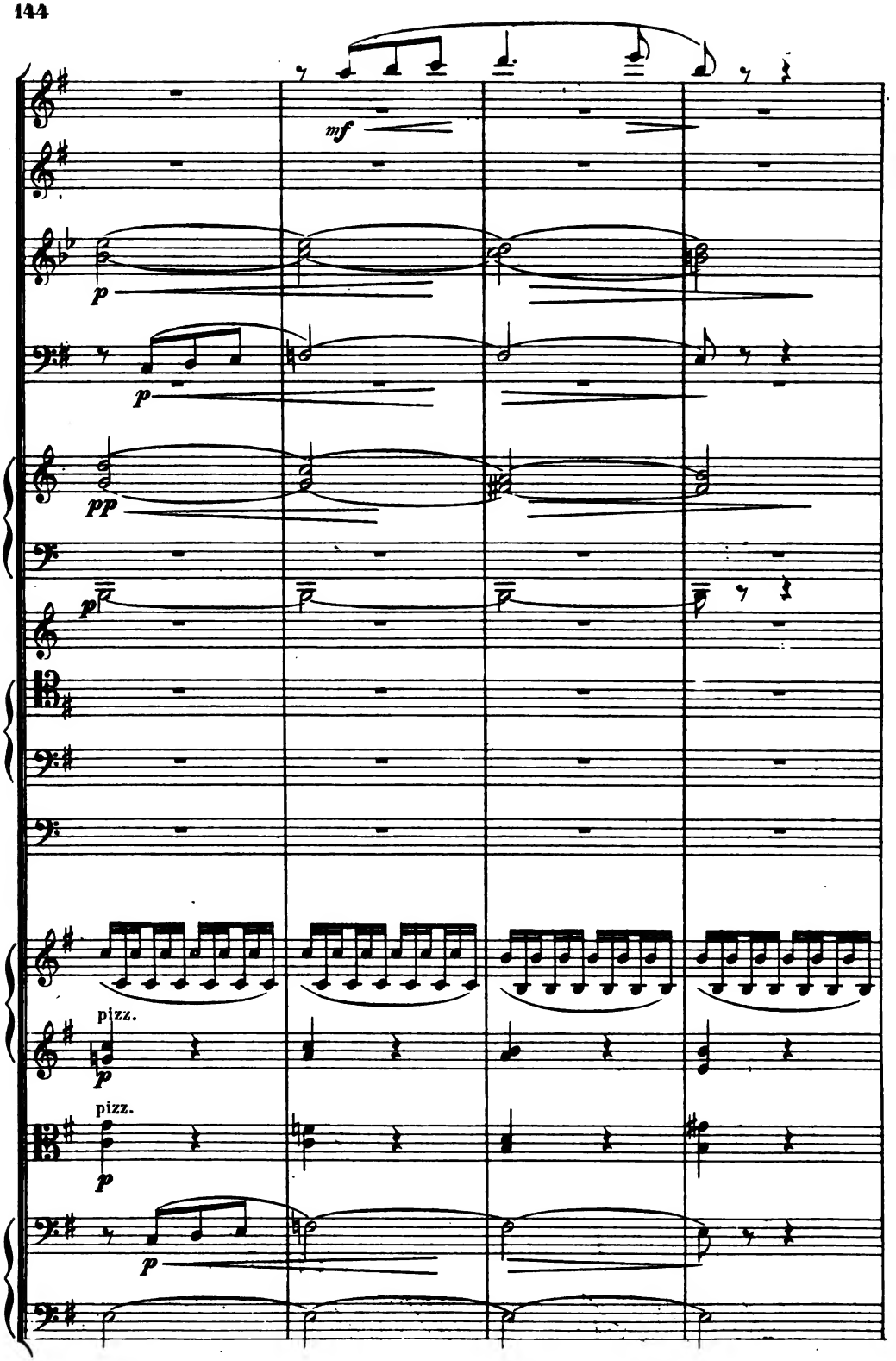

F
a 2.
mf
ff
f
a 2.
mf
ff
f
mf
ff
p
ff
f
ff
ff
ff
ff
div.
ff
ff
F

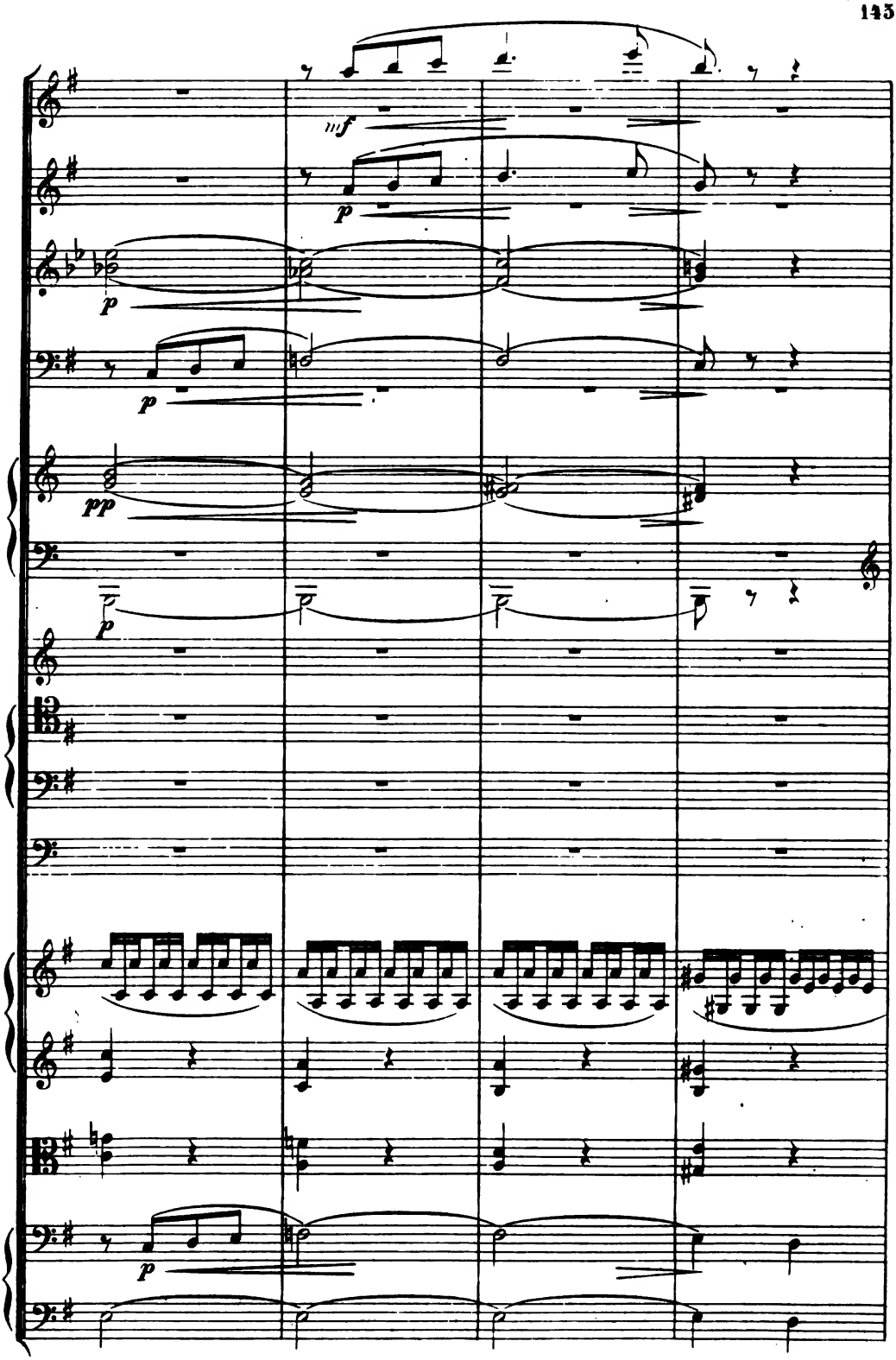

mf
mf
a 2.
mf
mf
non div.
p
unis.
p

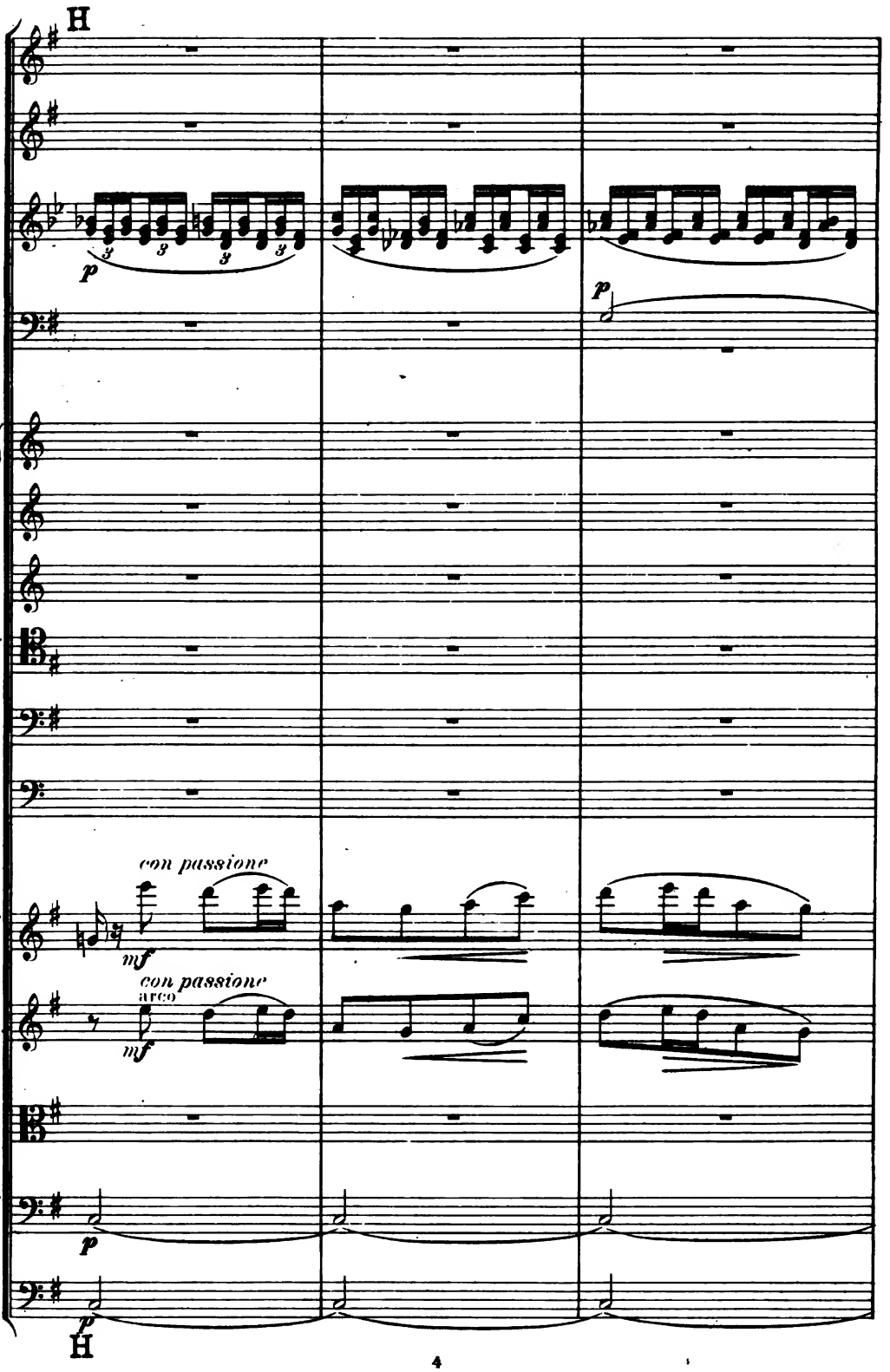

a 2.
p
p
p
p

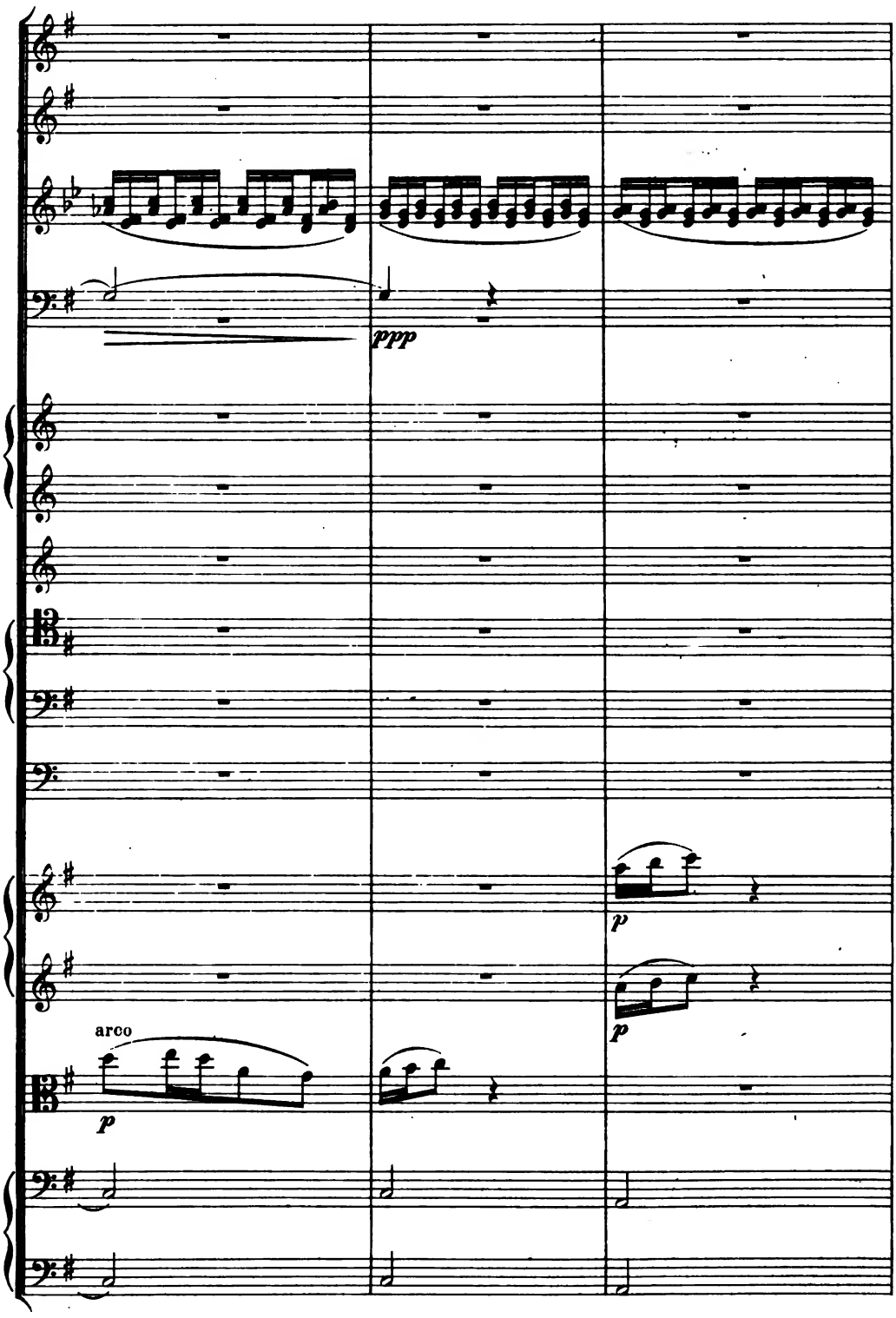

p
mf
mf
p
divisi
p

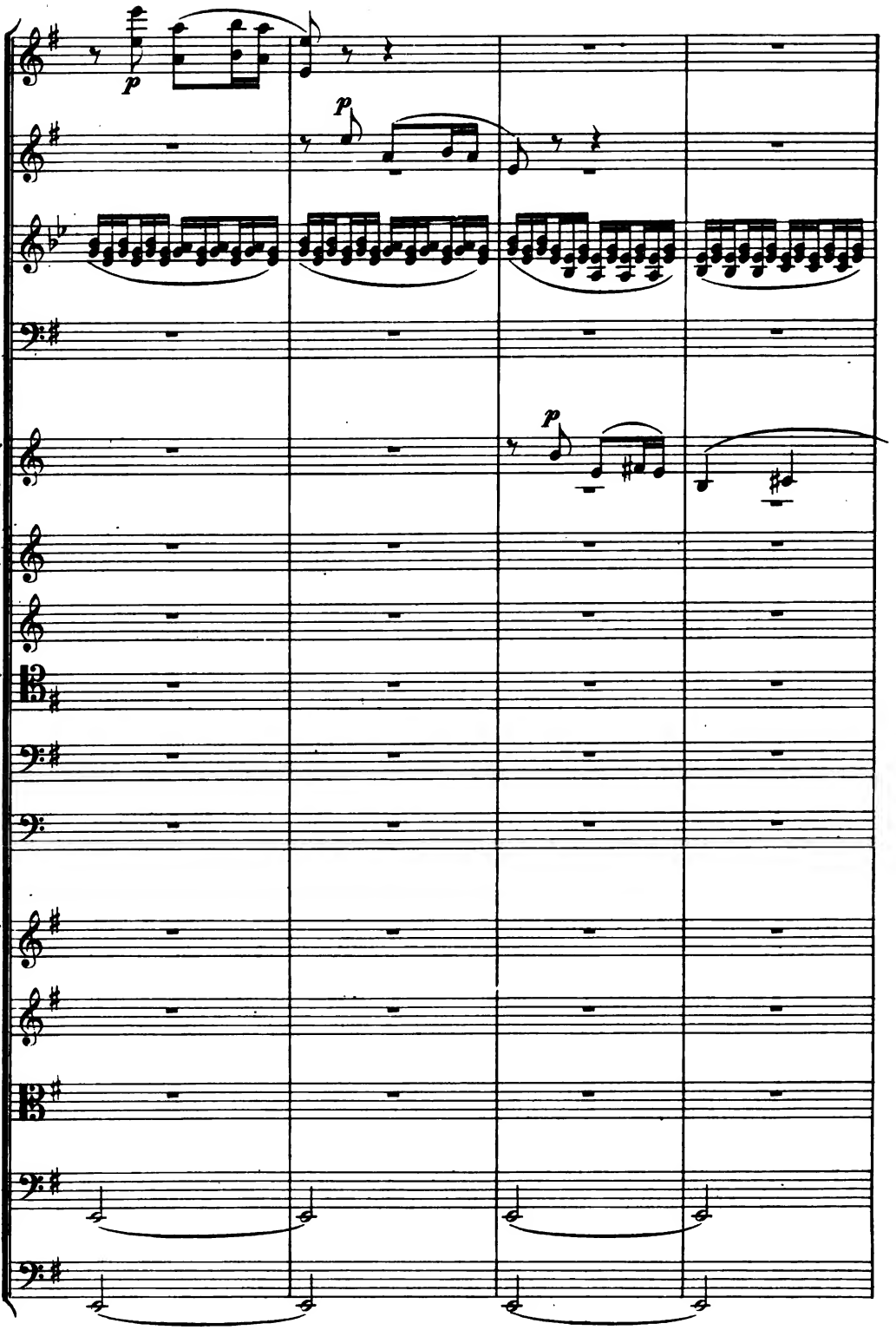

G
p
p
non divisi
3
3
3
3
p
divisi
p
p
G

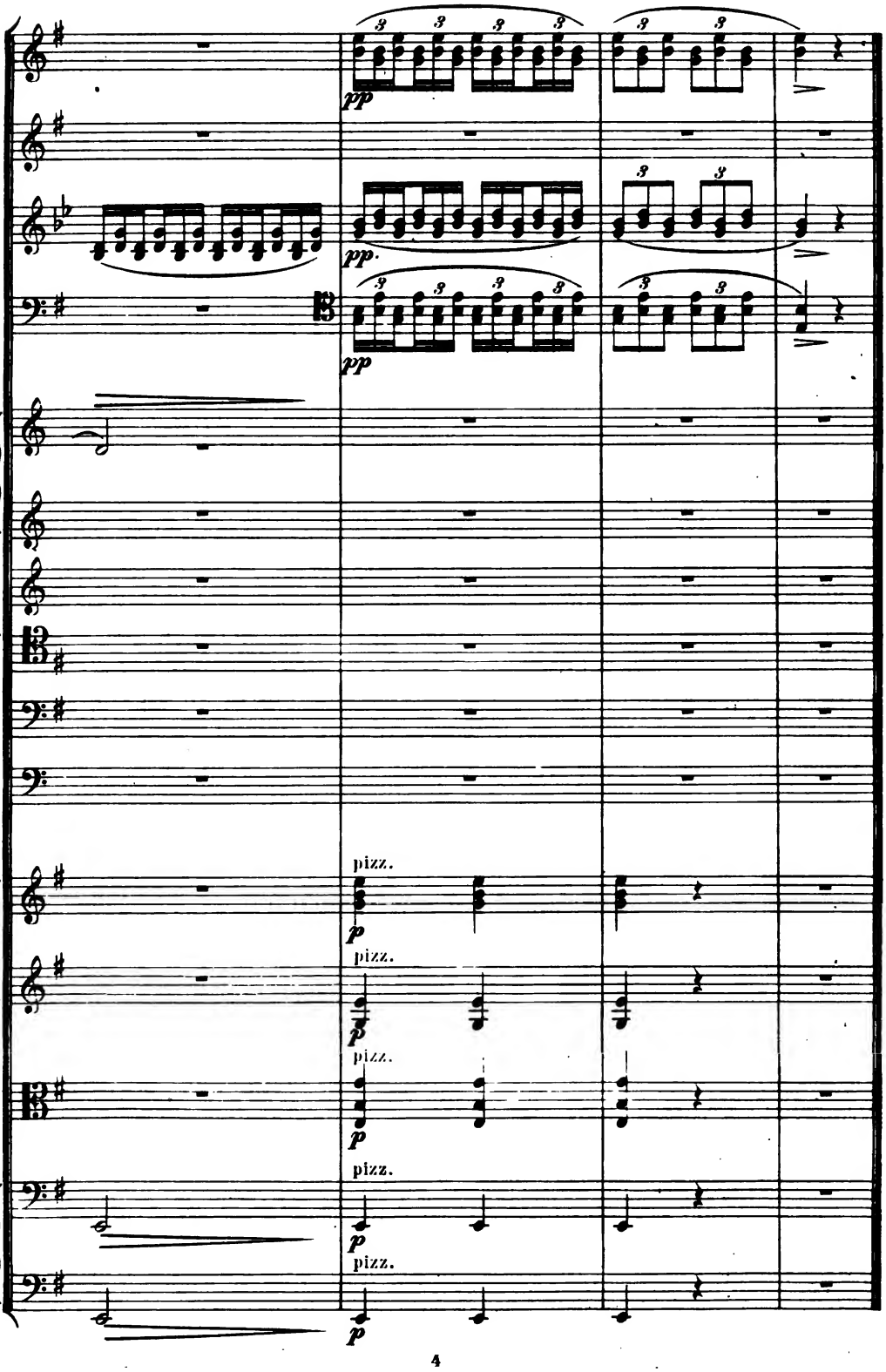

mf
p
p
pp
p
pizz.
p
pizz.
p
p


mf
p
p
p
pp
p
p

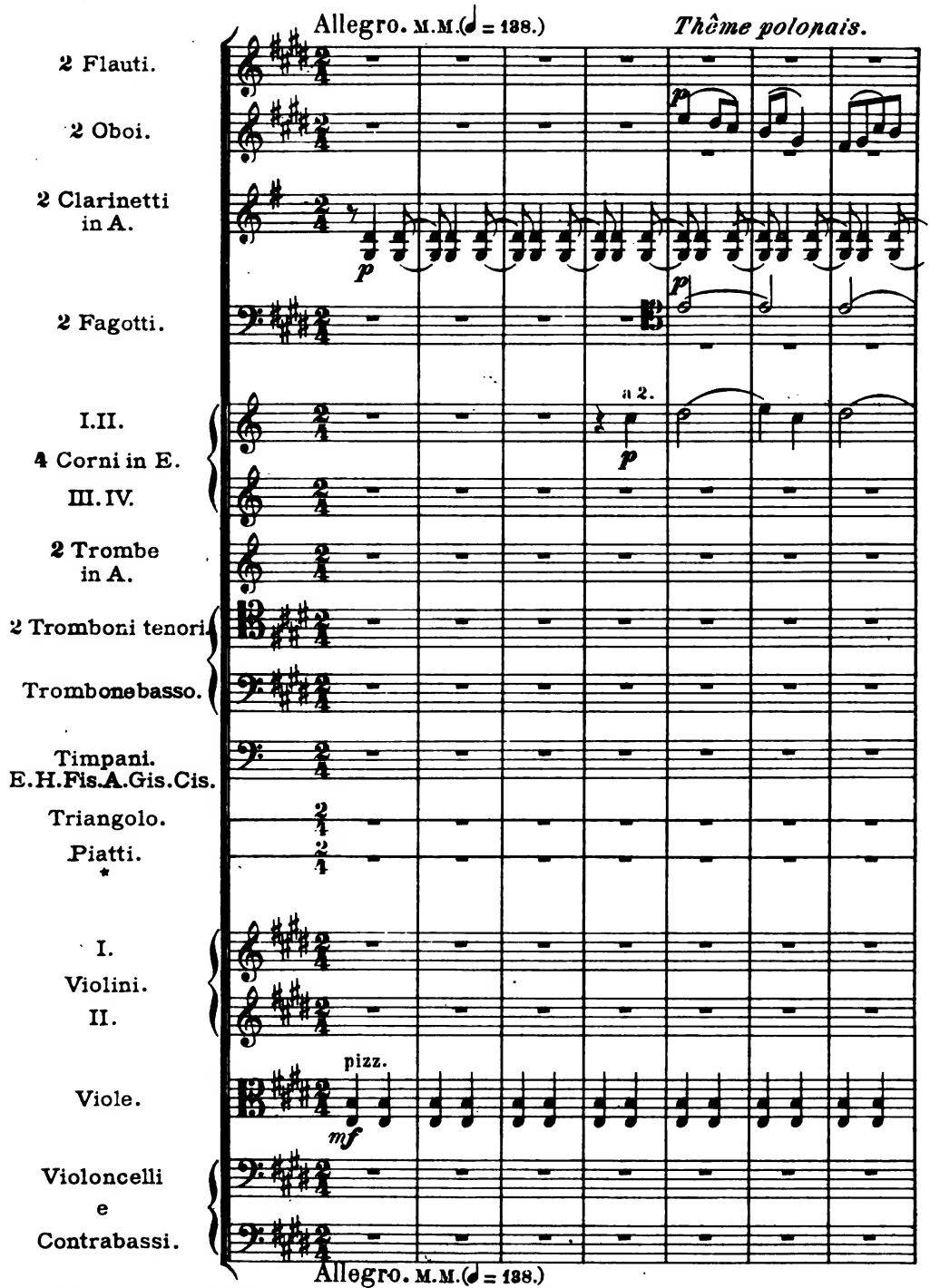

H
p
p
con passione
mf
con passione
arco
mf
p
p
H


ppp
p
p
arco
p


p
p
p


pp
pp.
pp
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

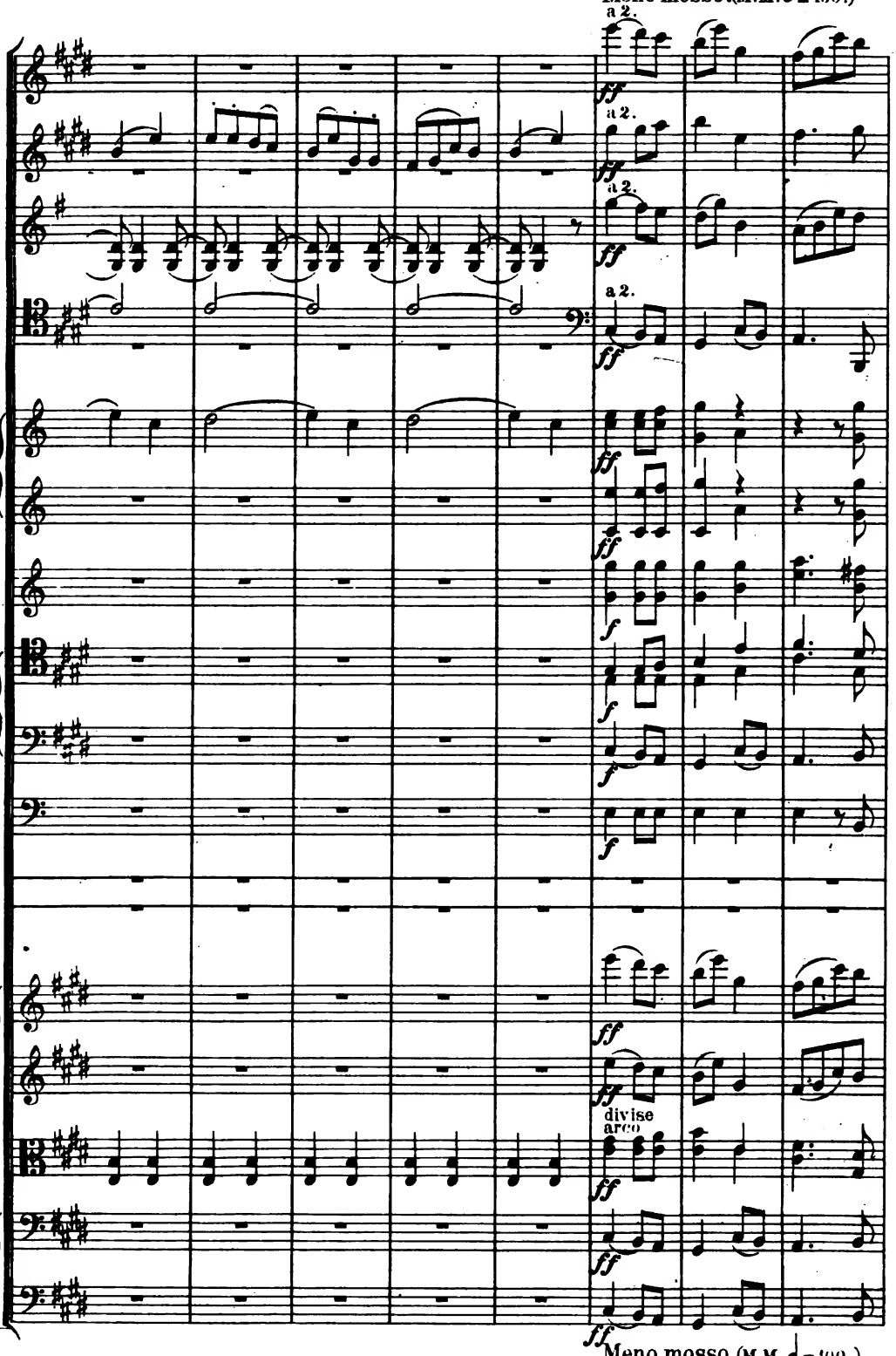
IV. Finale.



* Le signe ⊢ placé sur la note designe le coup de la baguette de timbale sur les piatti. Le signe O designe le coup des piatti l'un contre l'autre comme à l'ordinaire.

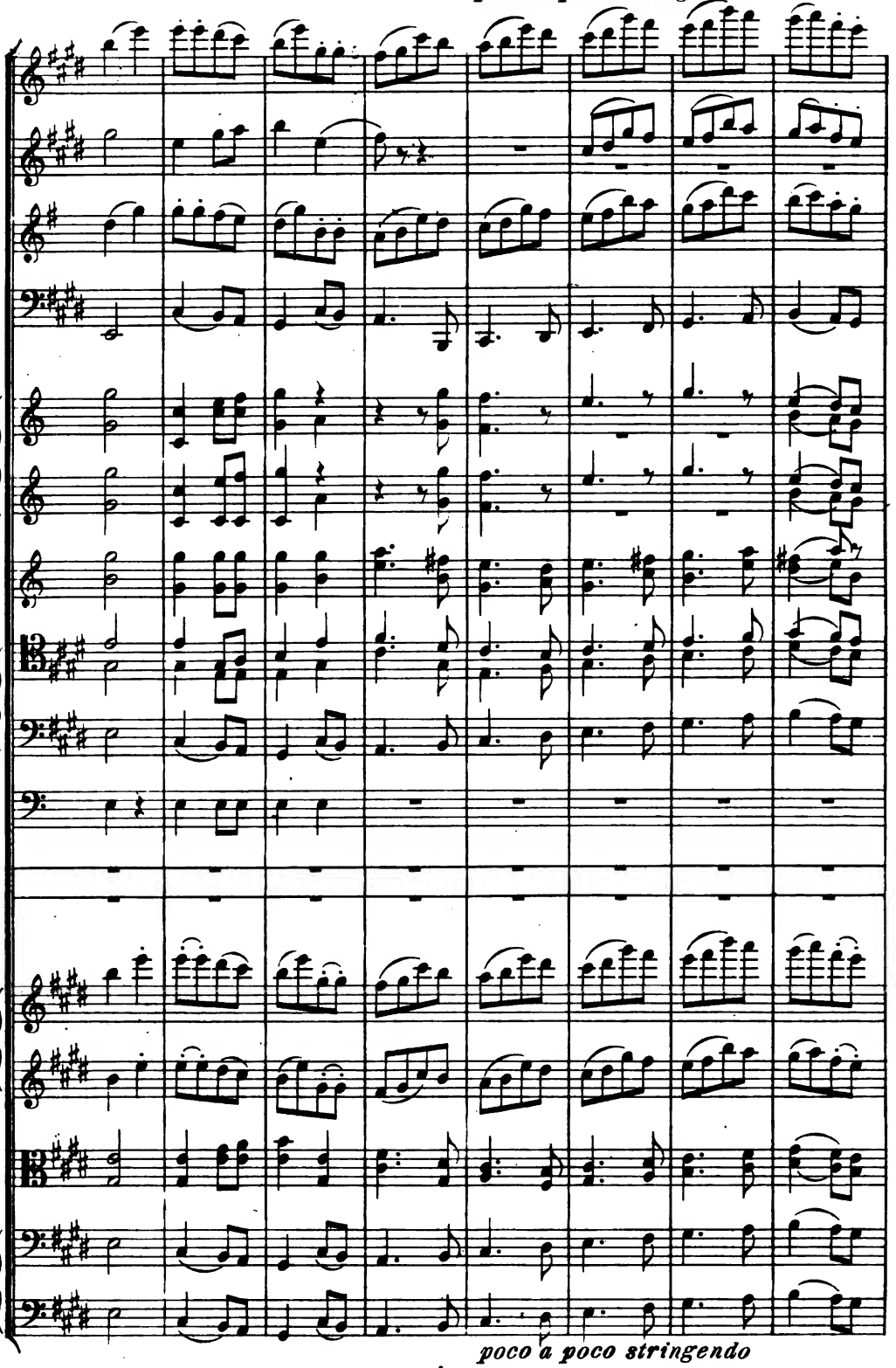
Знакъ ⊢ поставленный надъ нотой означаетъ удары палочкой по тарелкѣ. Знакъ O означаетъ удары тарелокъ одна о другую.

Meno mosso. (M.M. ♩ = 100.)



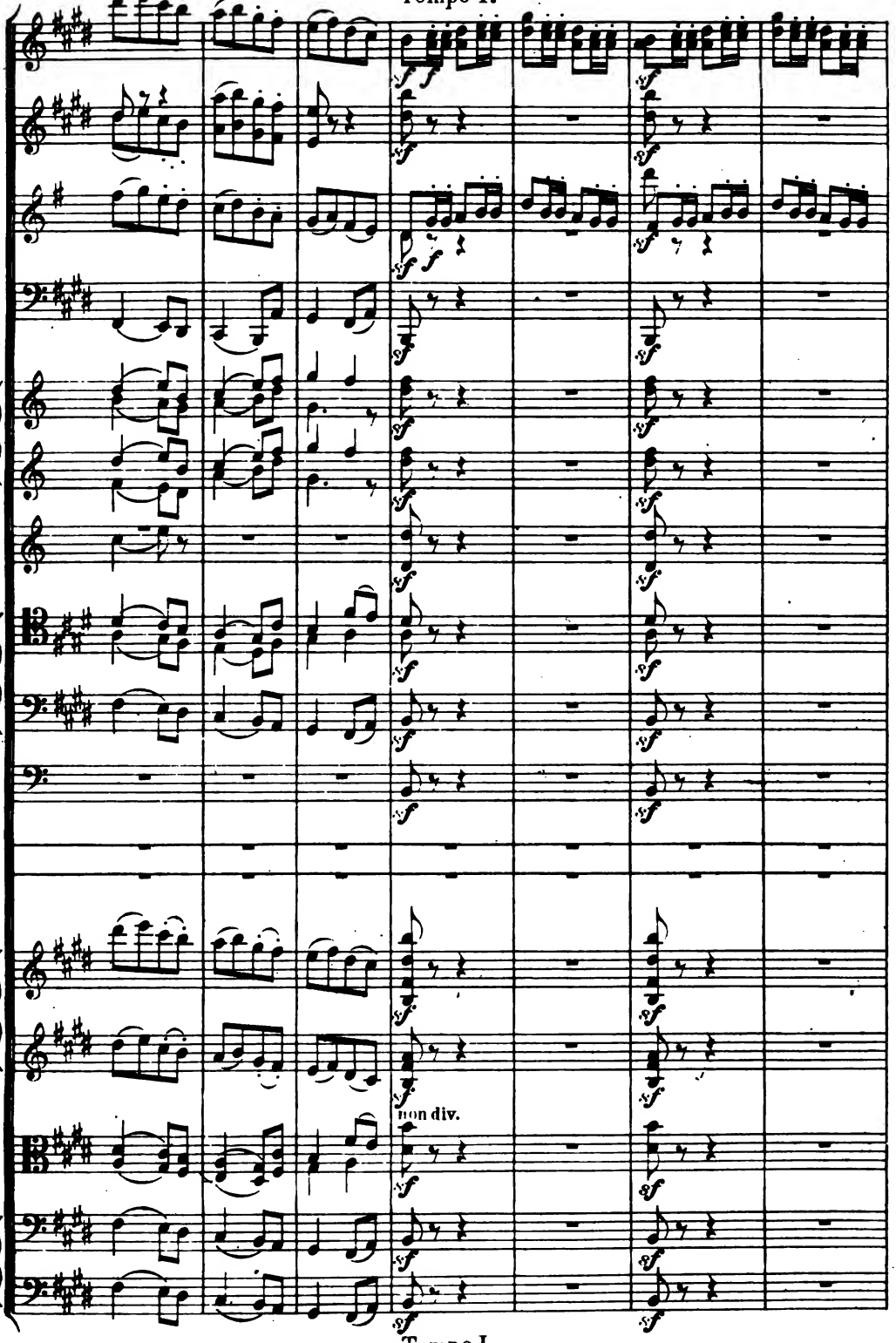
Meno mosso. (M.M. ♩ = 100.)

poco a poco stringendo

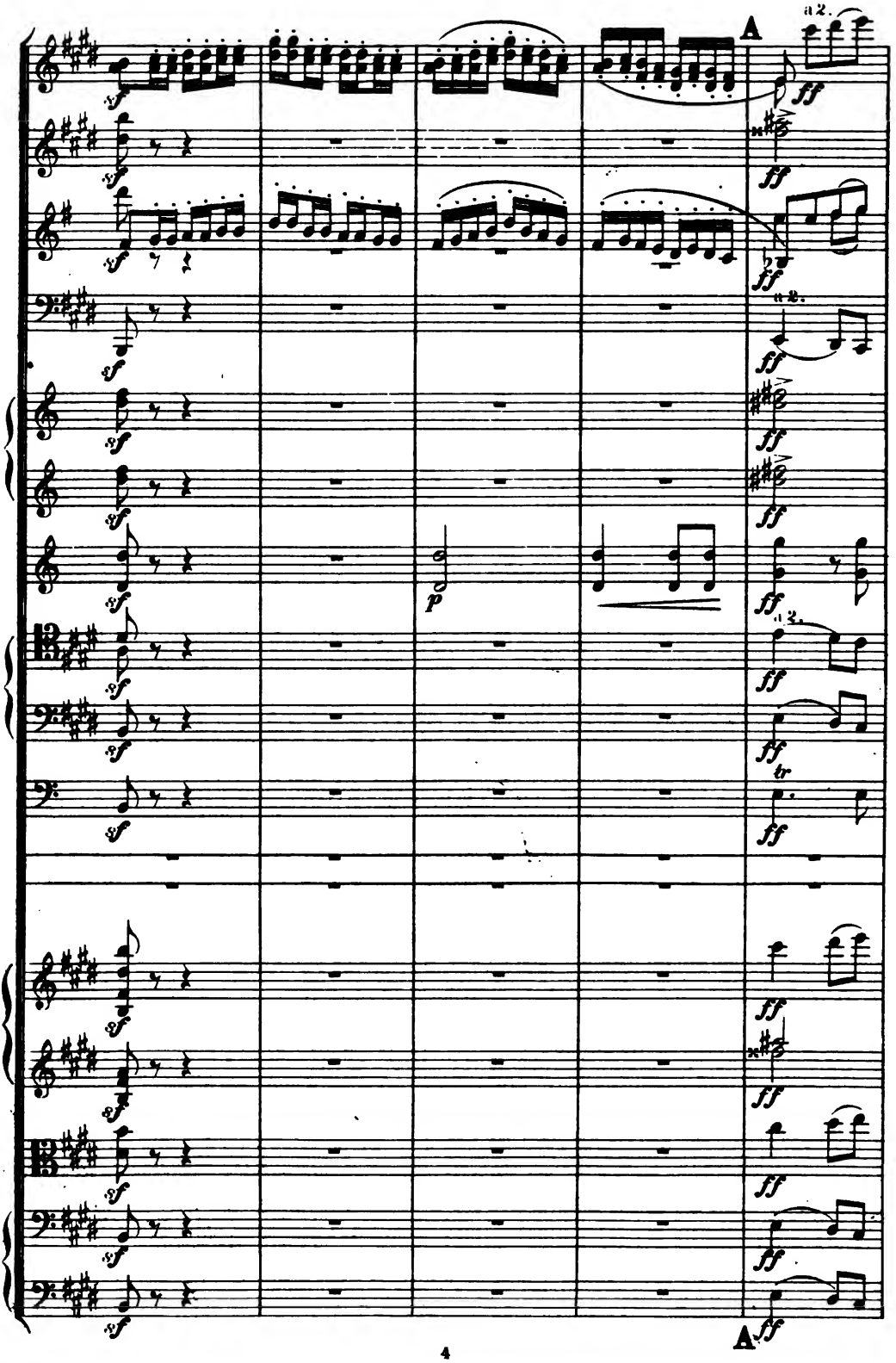


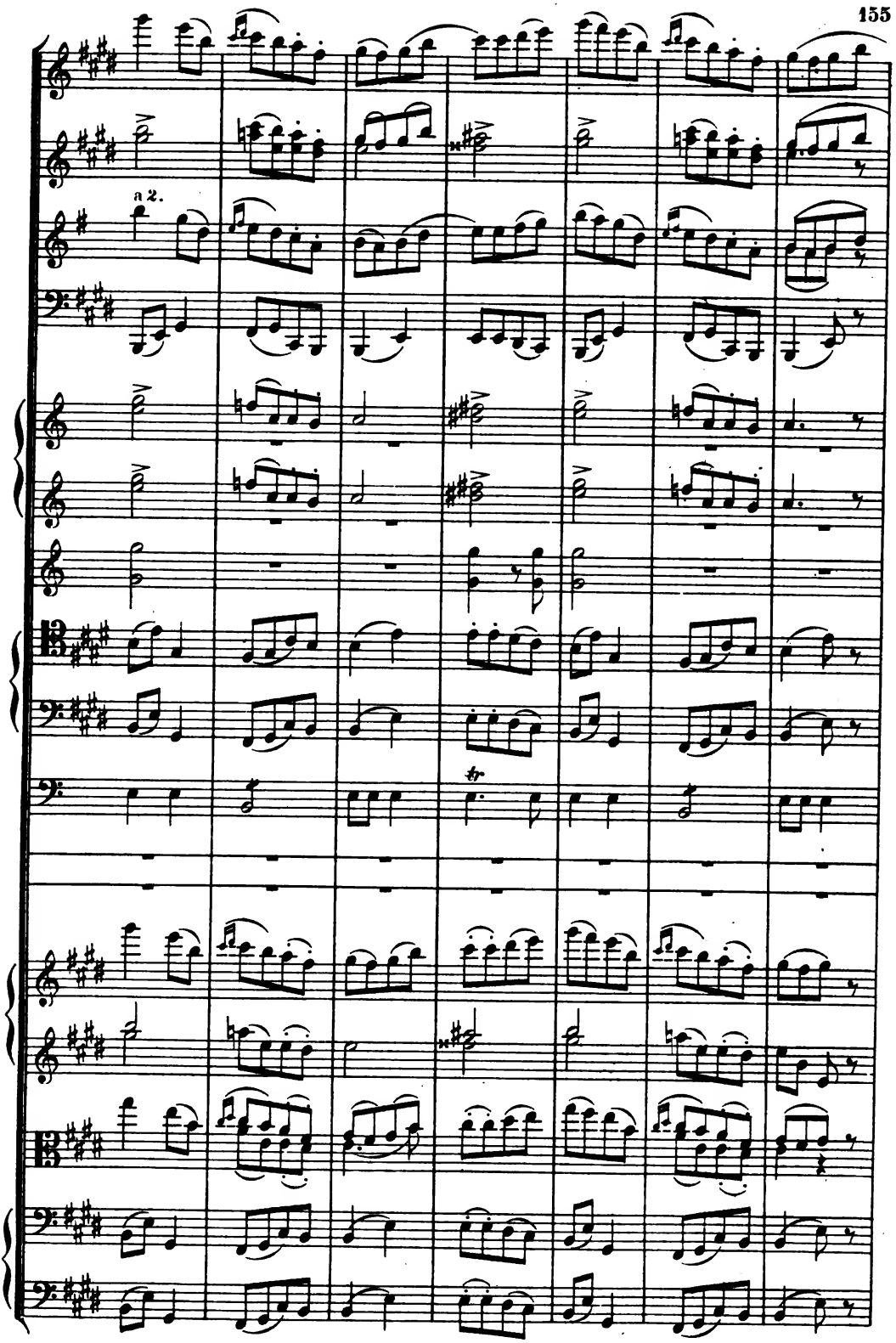
poco a poco stringendo

Tempo I.

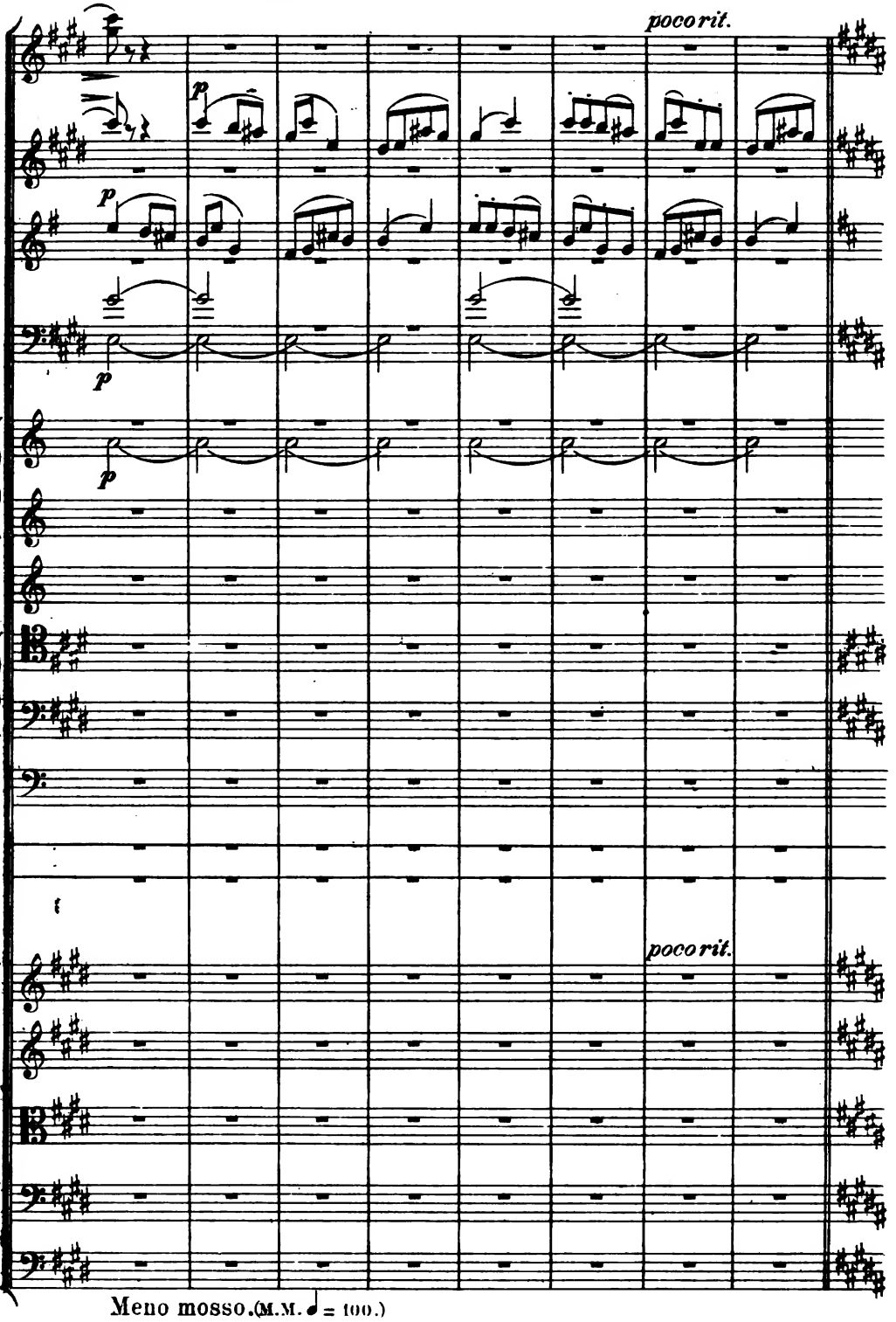


Tempo I.


A
a2.
sf
ff
p
tr
A

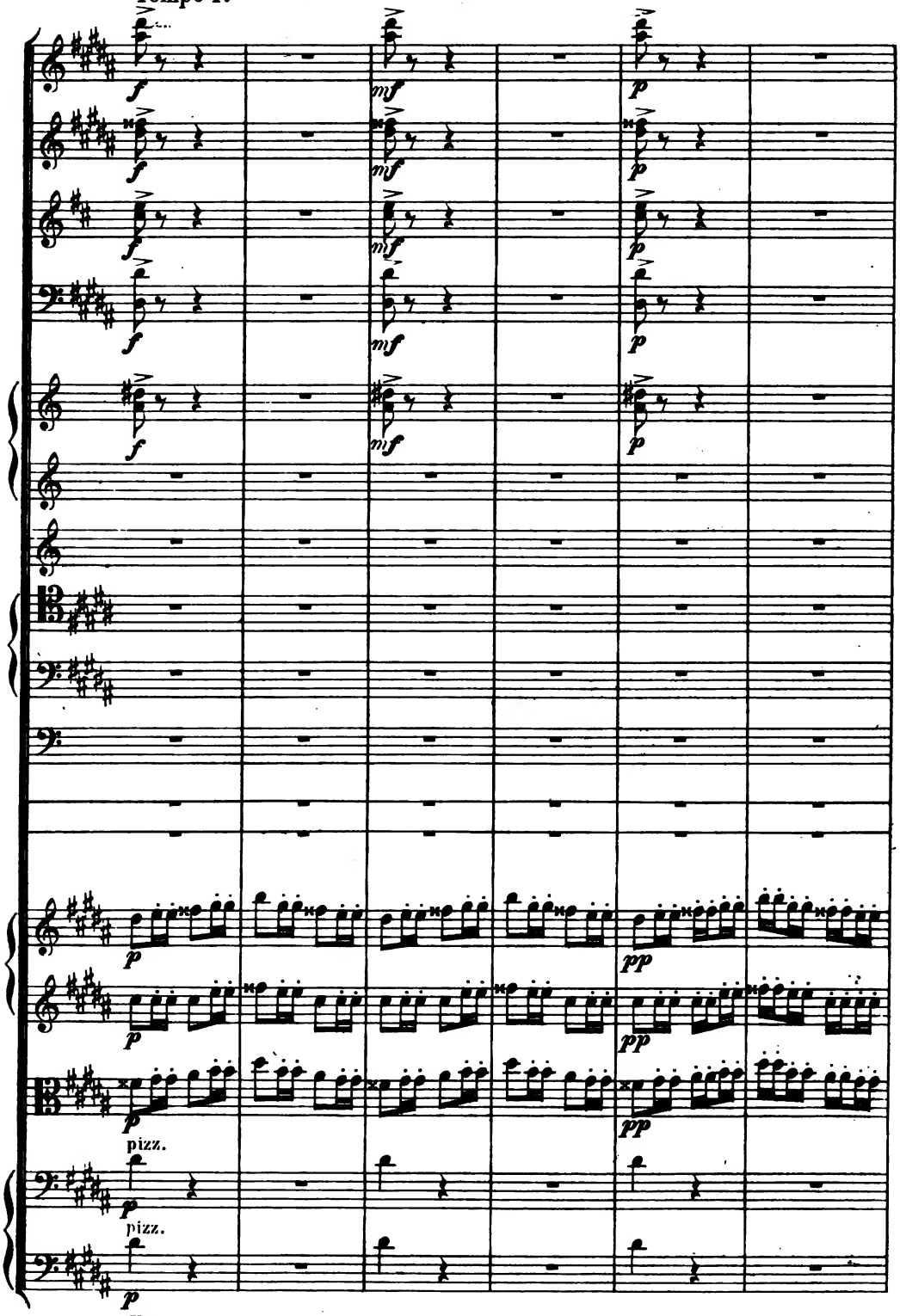

a 2.
tr

Meno mosso. (M.M. ♩ = 100.)

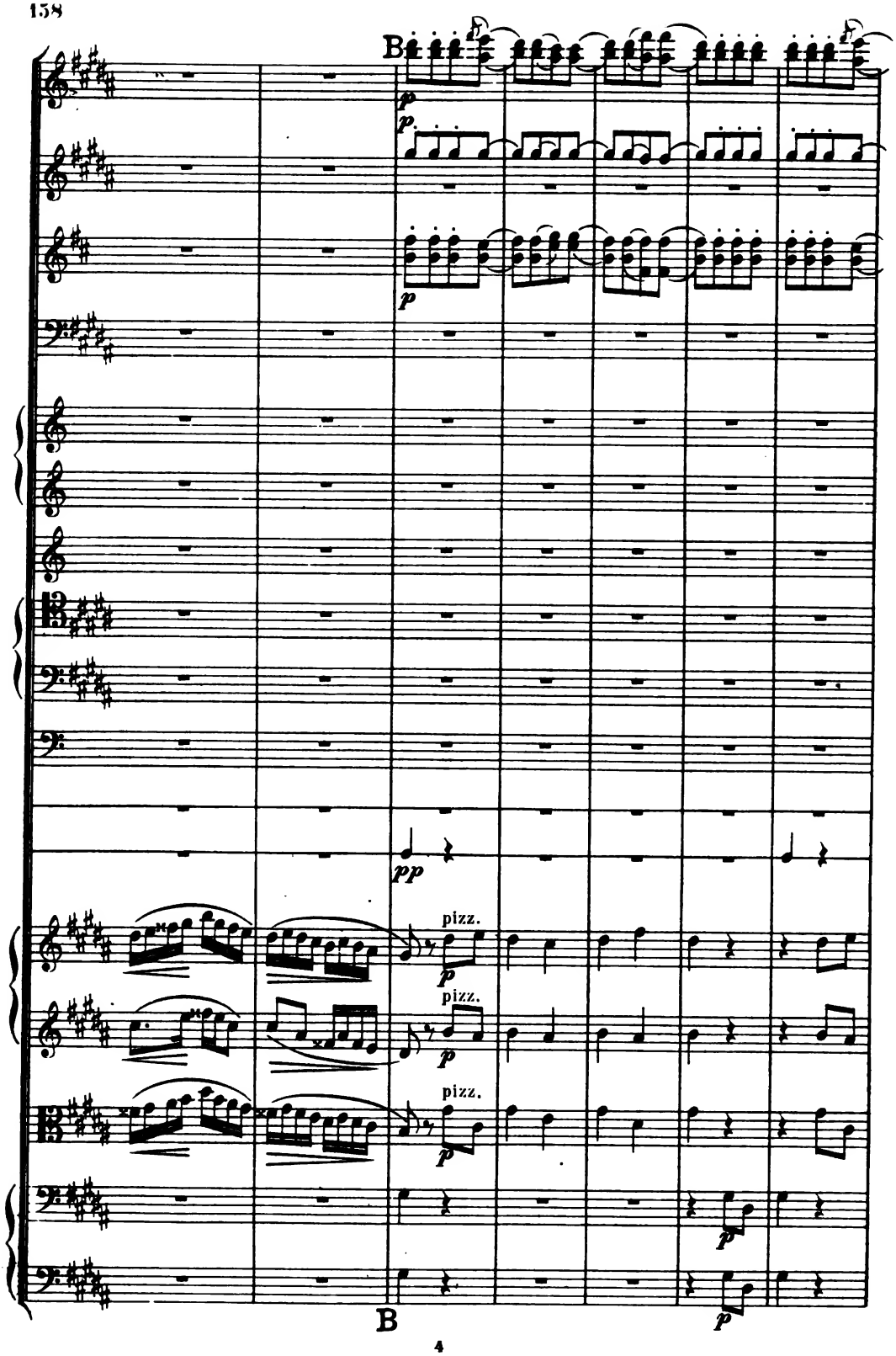


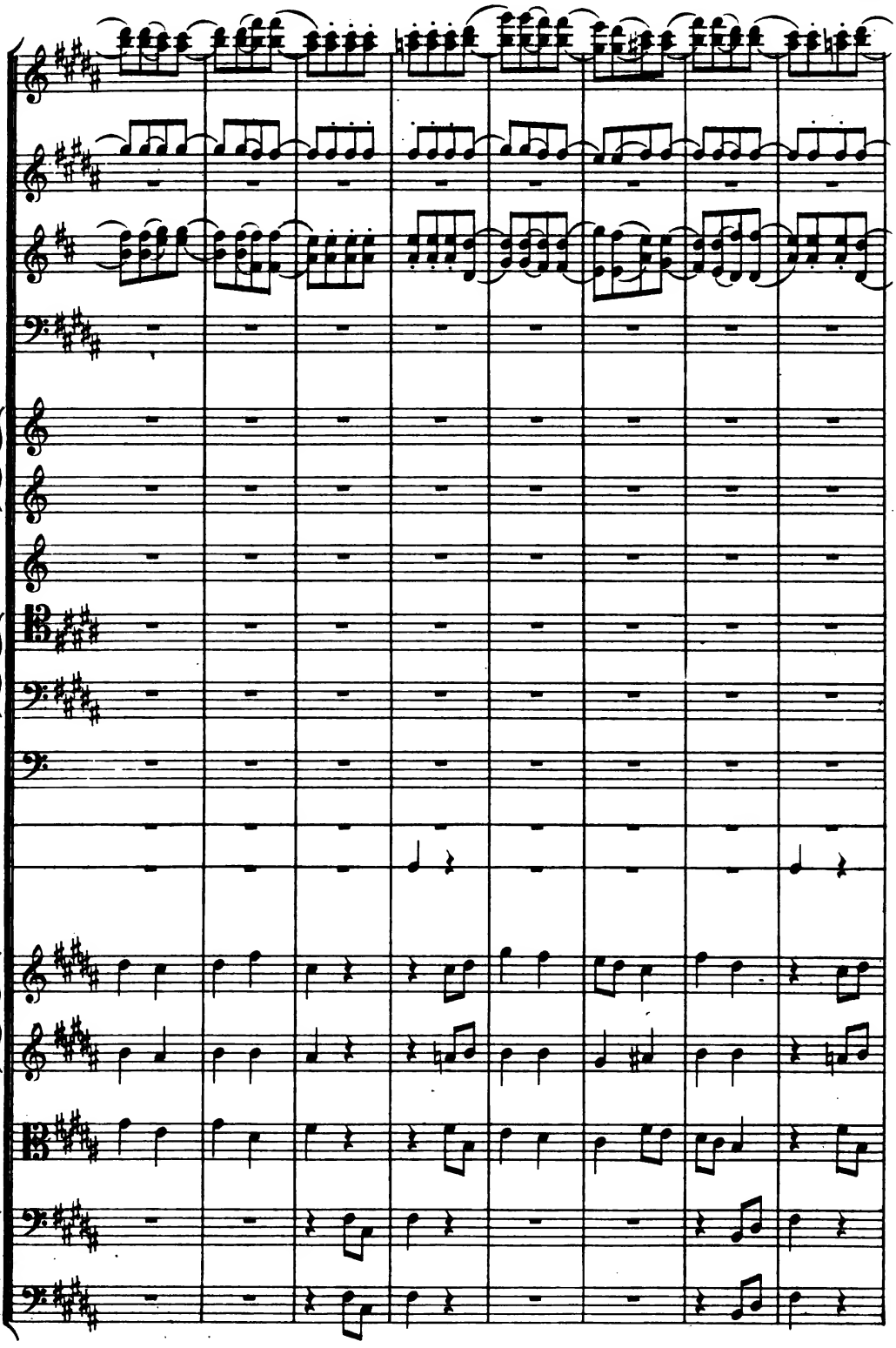
Meno mosso. (M.M. ♩ = 100.)

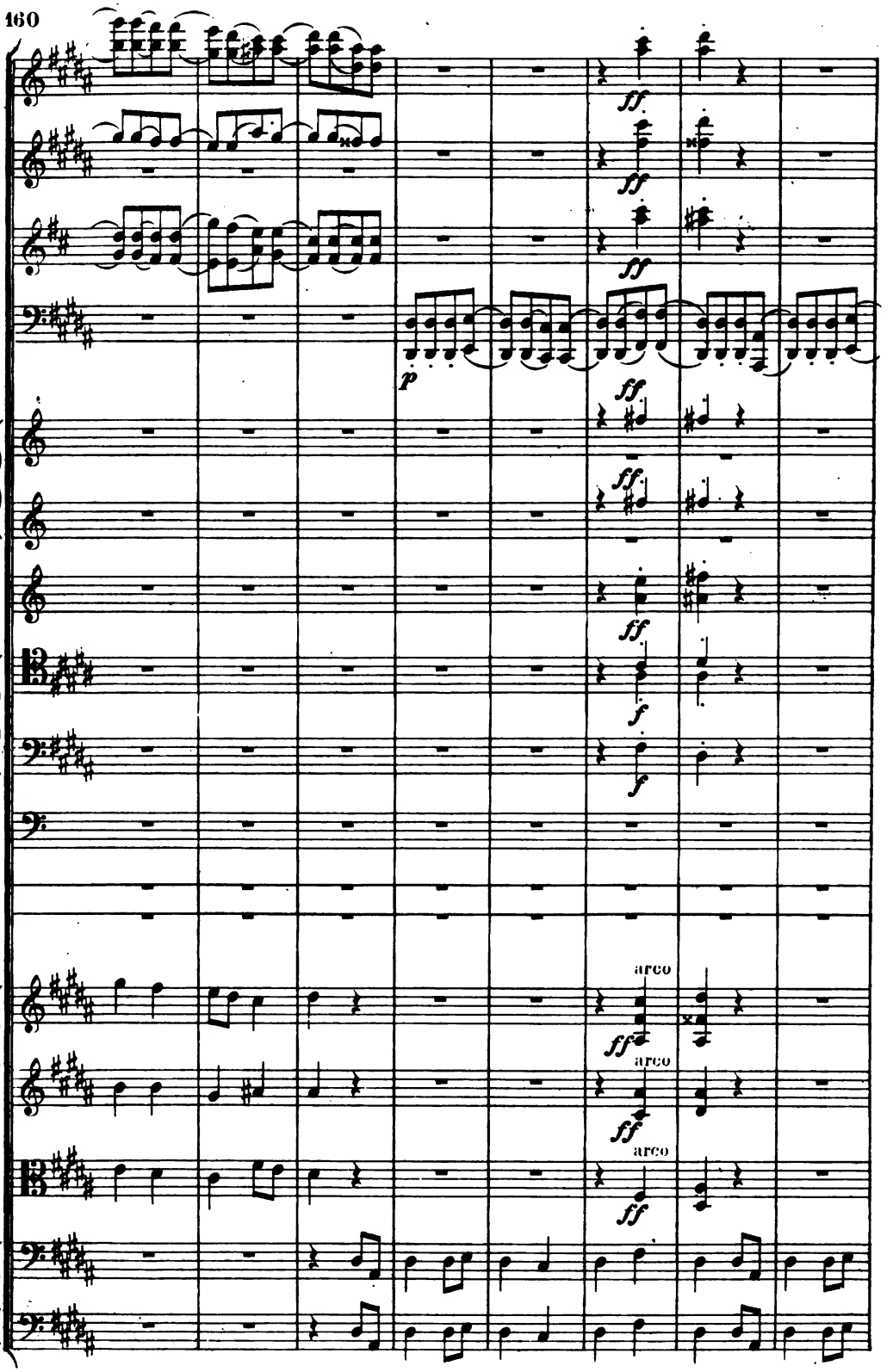
Tempo I.

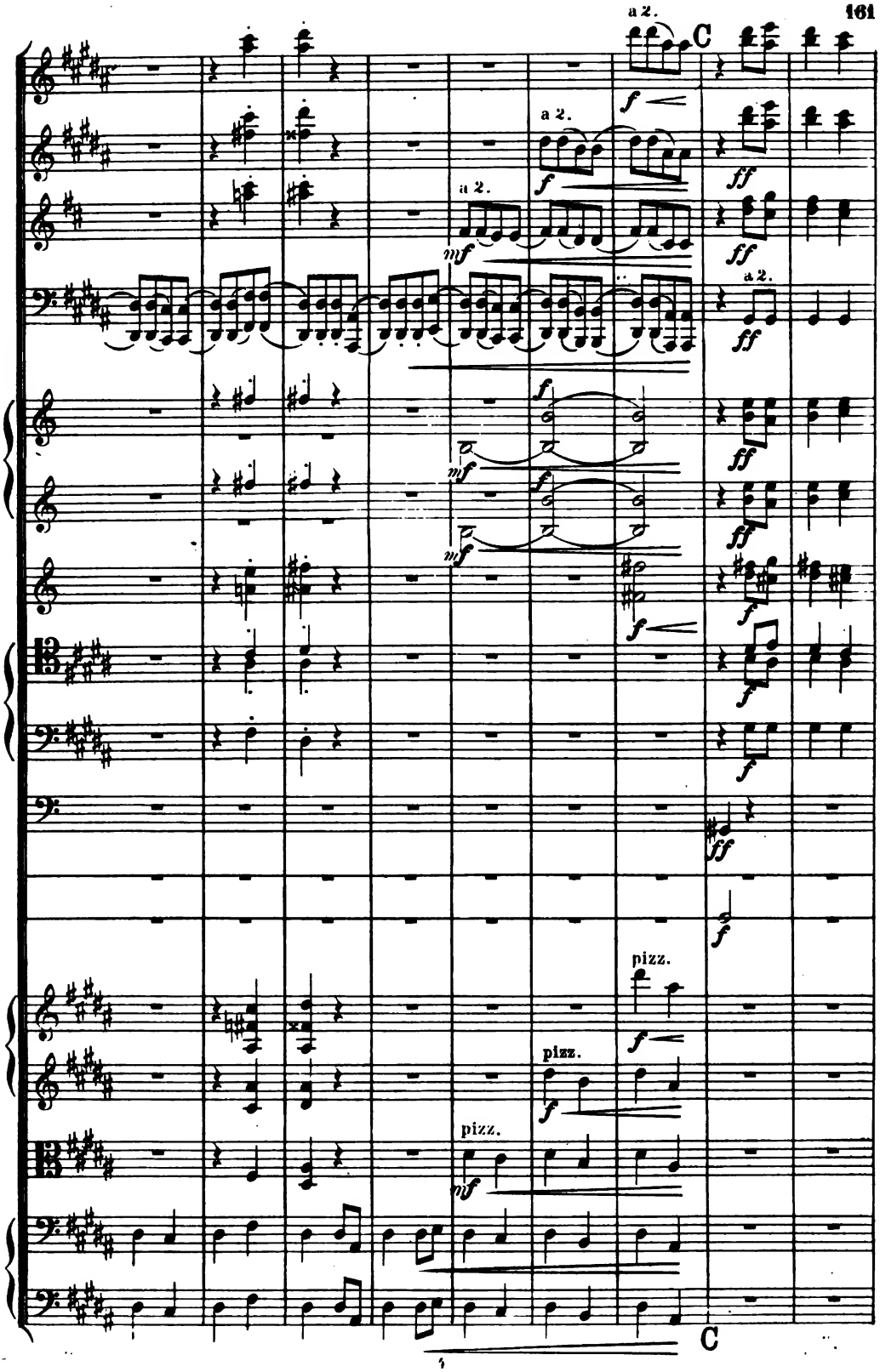


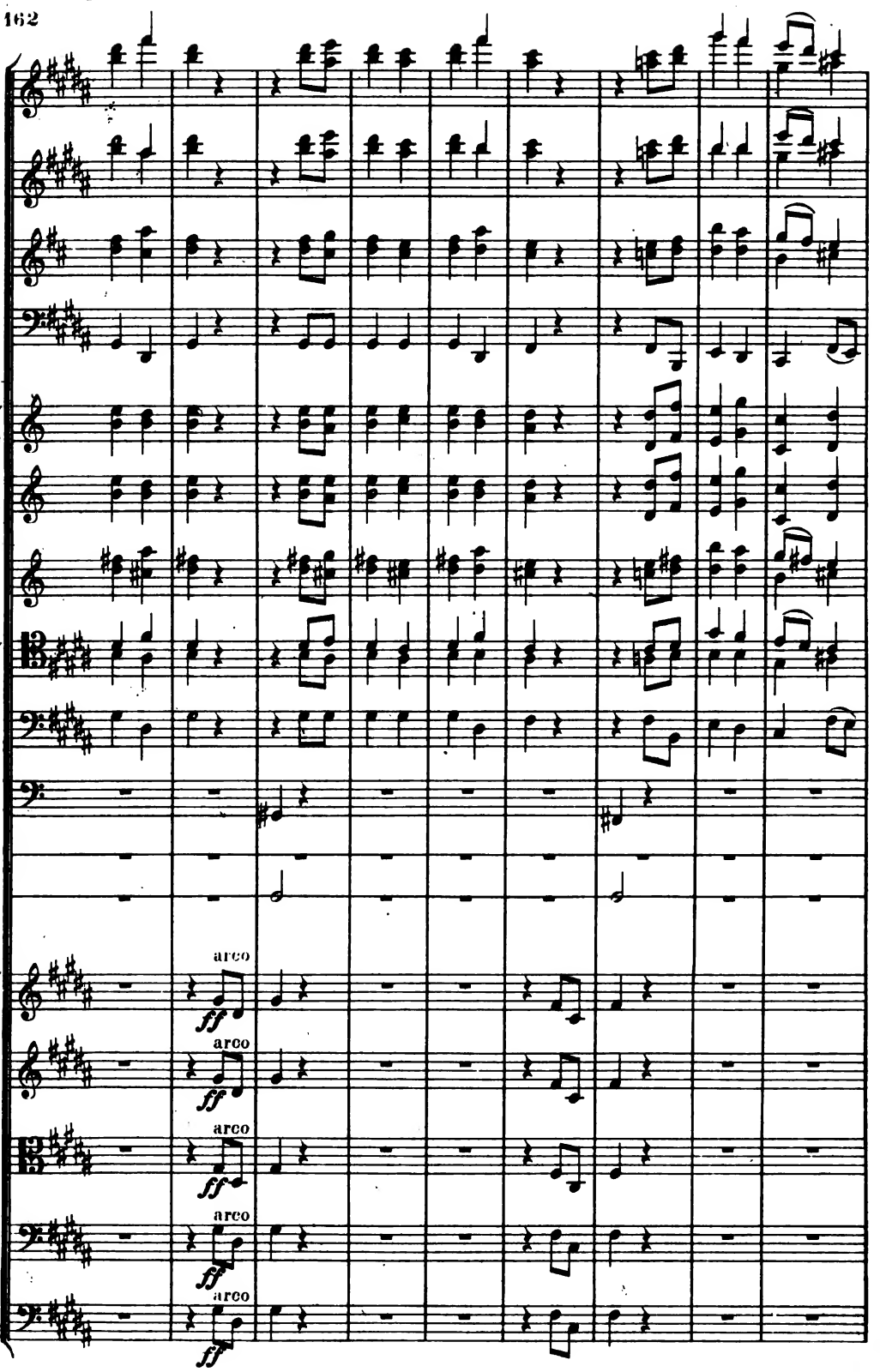
Tempo I.

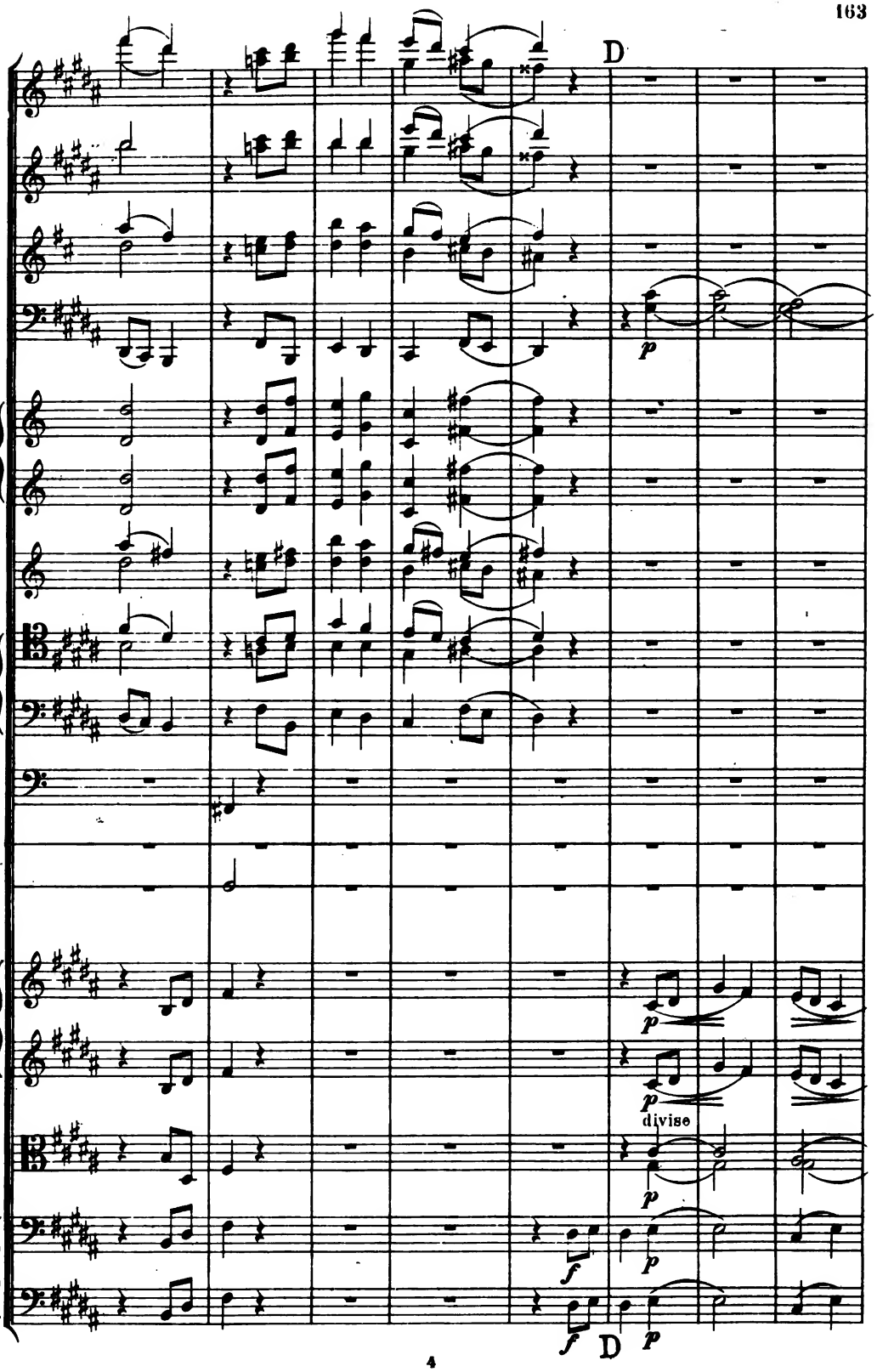

B
pizz.
pizz.
pizz.
B

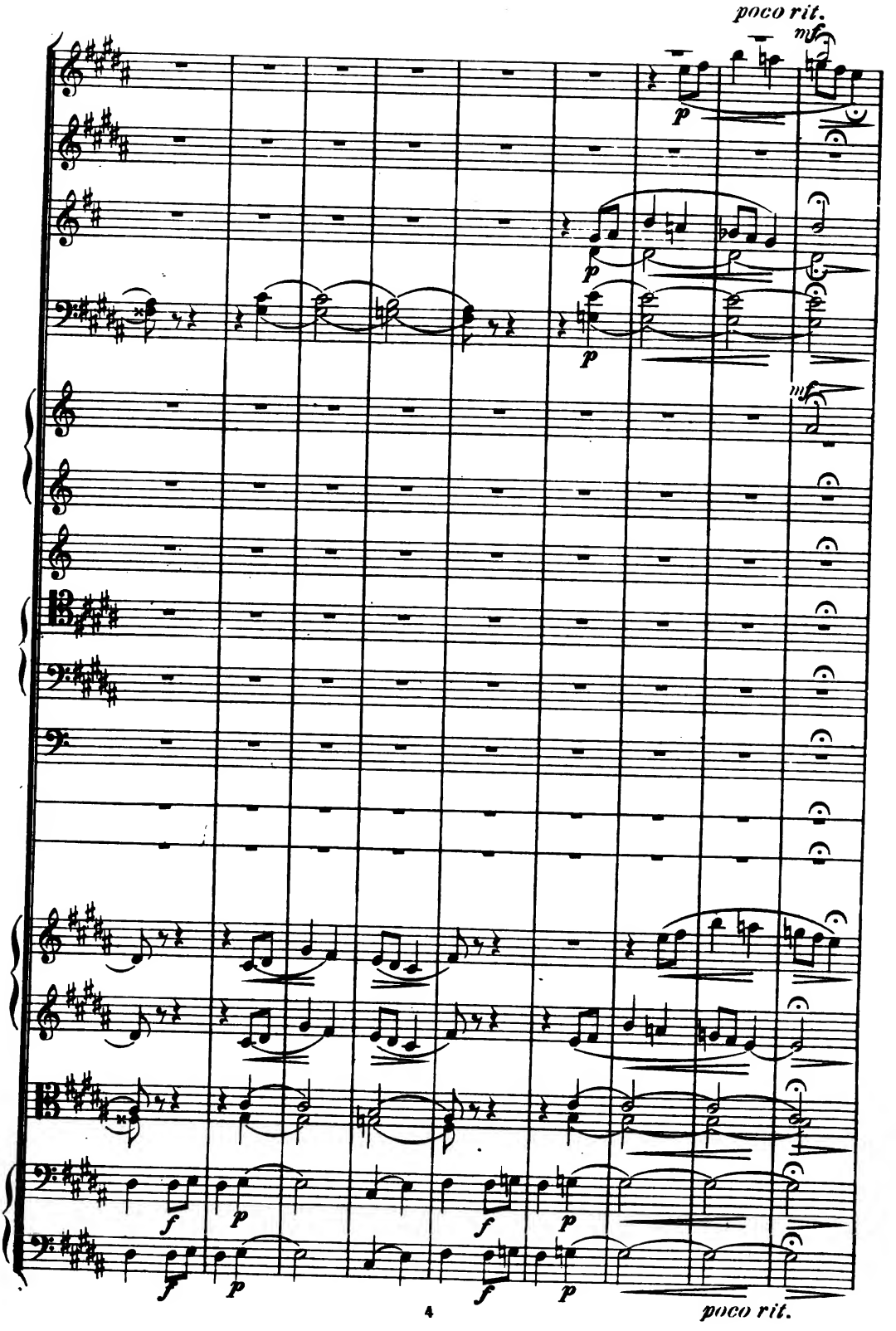


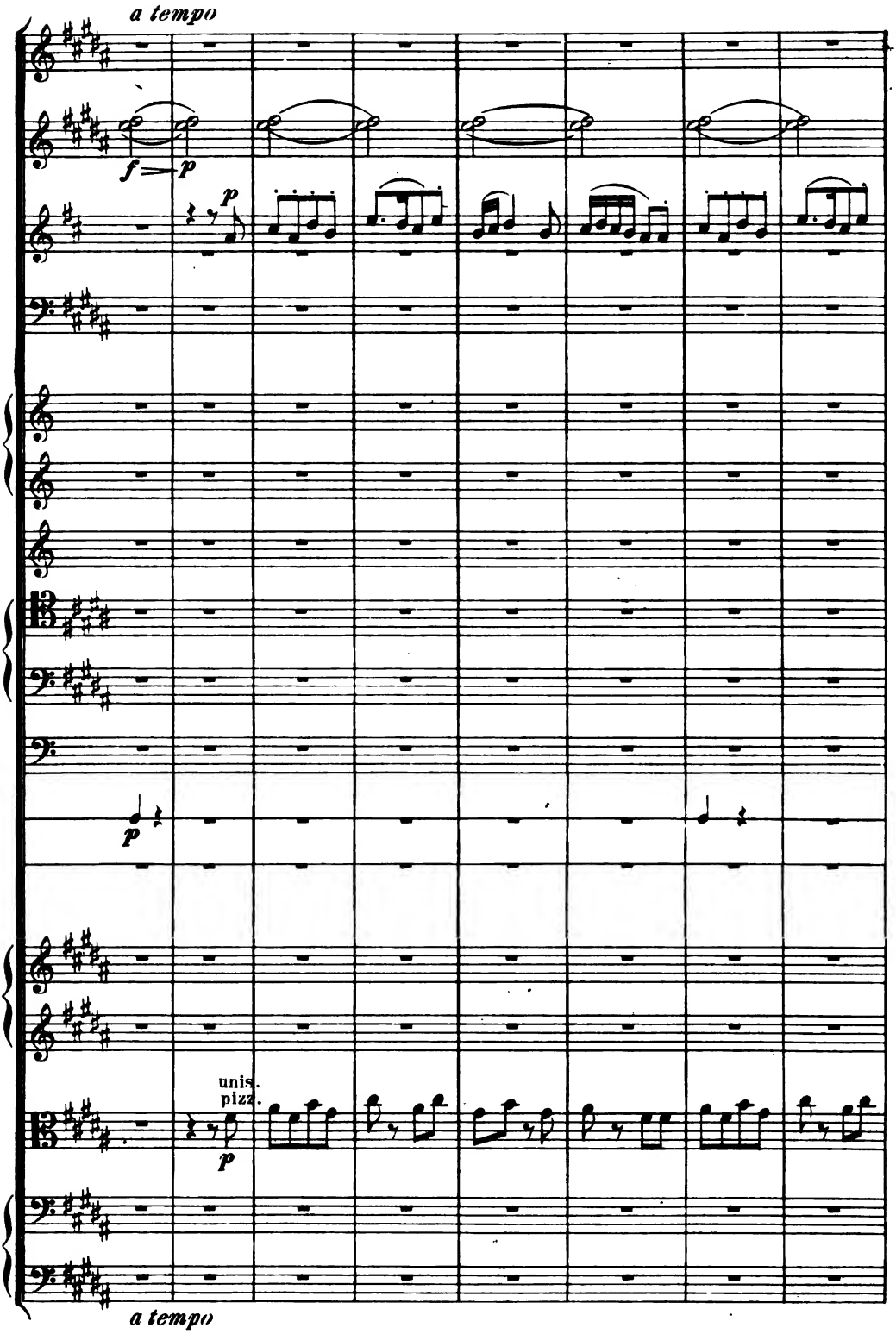

ff
p
arco
arco
arco

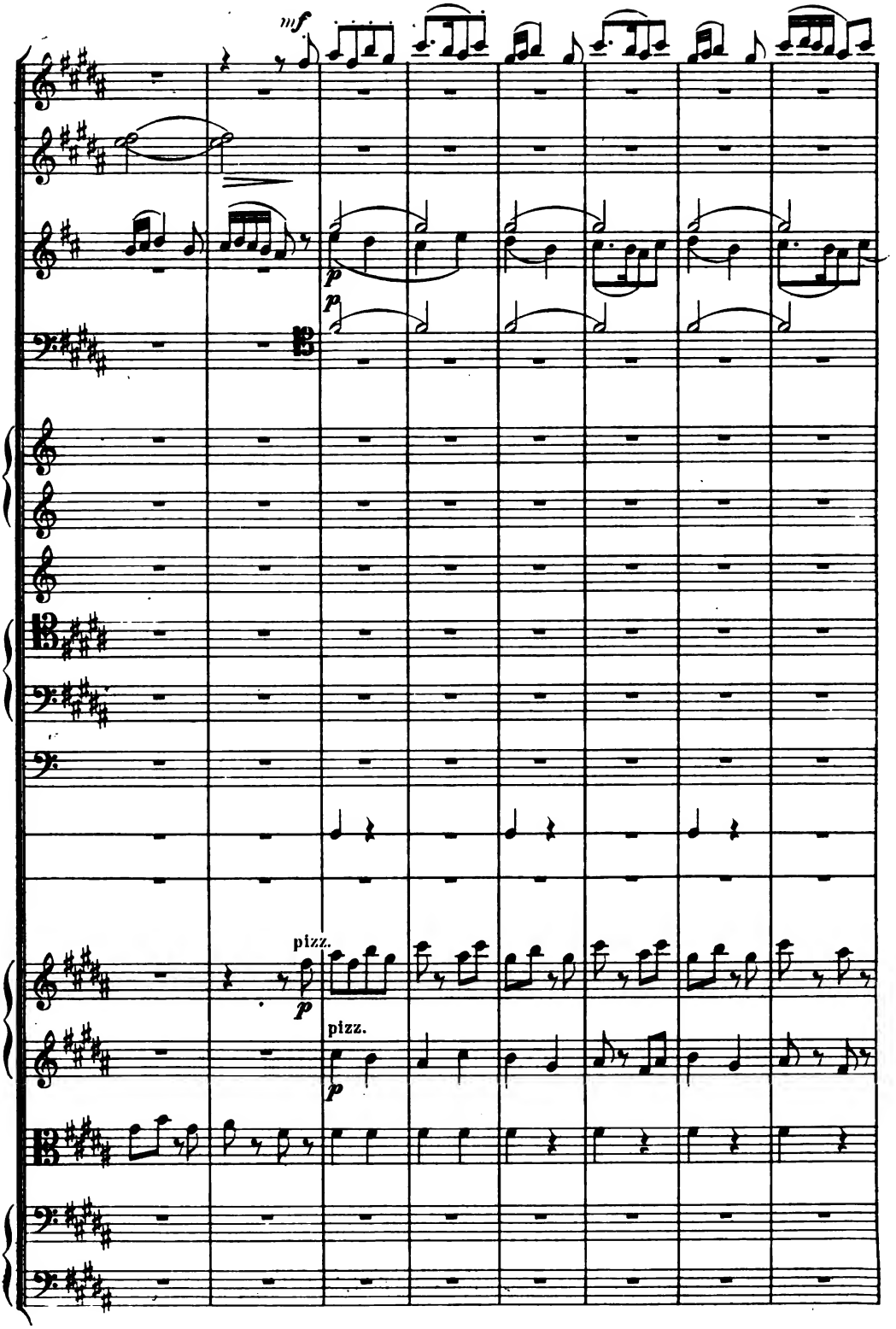

a 2.
C
a 2.
a 2.
a 2.
pizz.
pizz.
pizz.
C

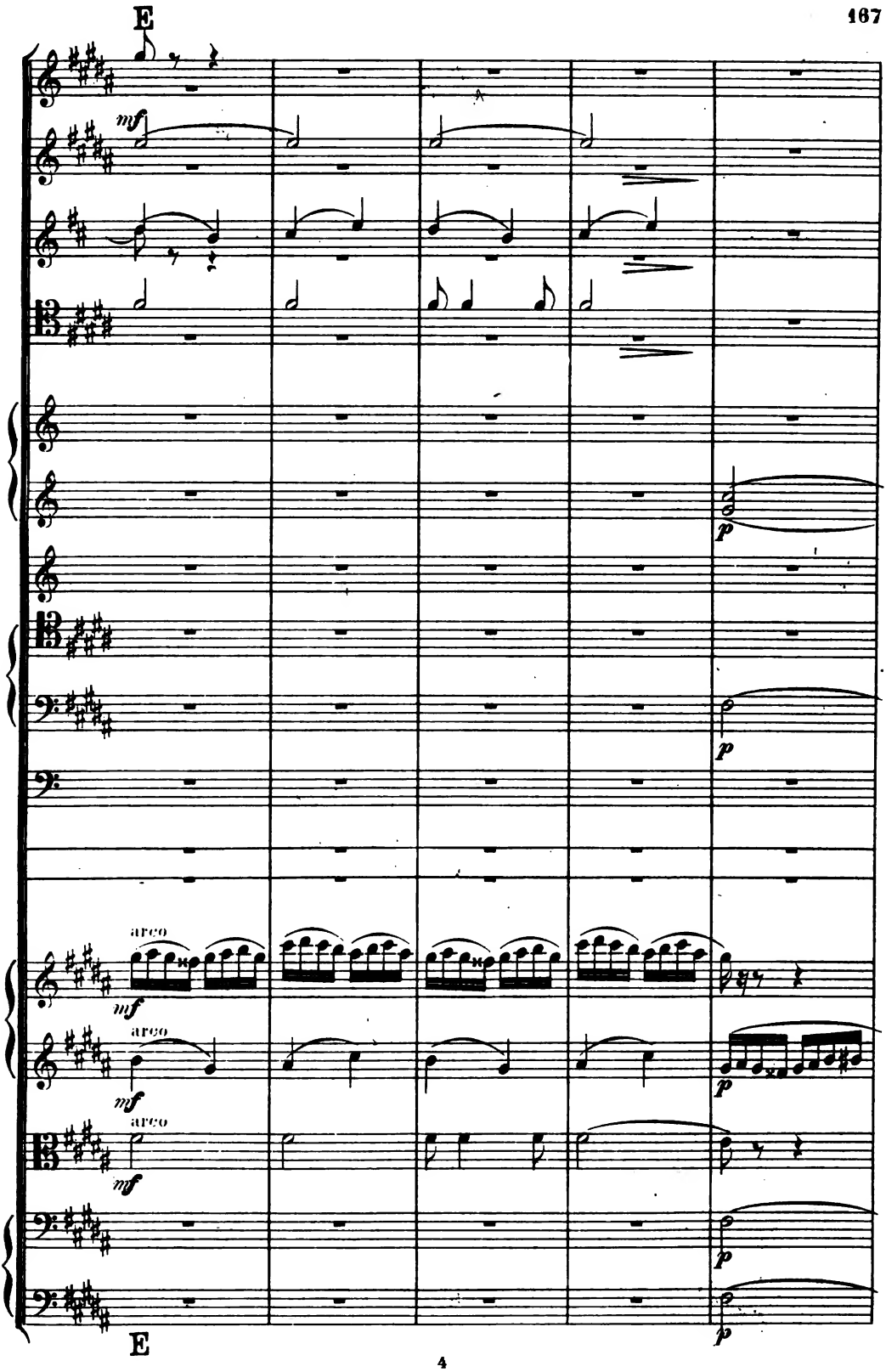

arco
ff
arco
ff
arco
ff
arco
ff
arco
ff

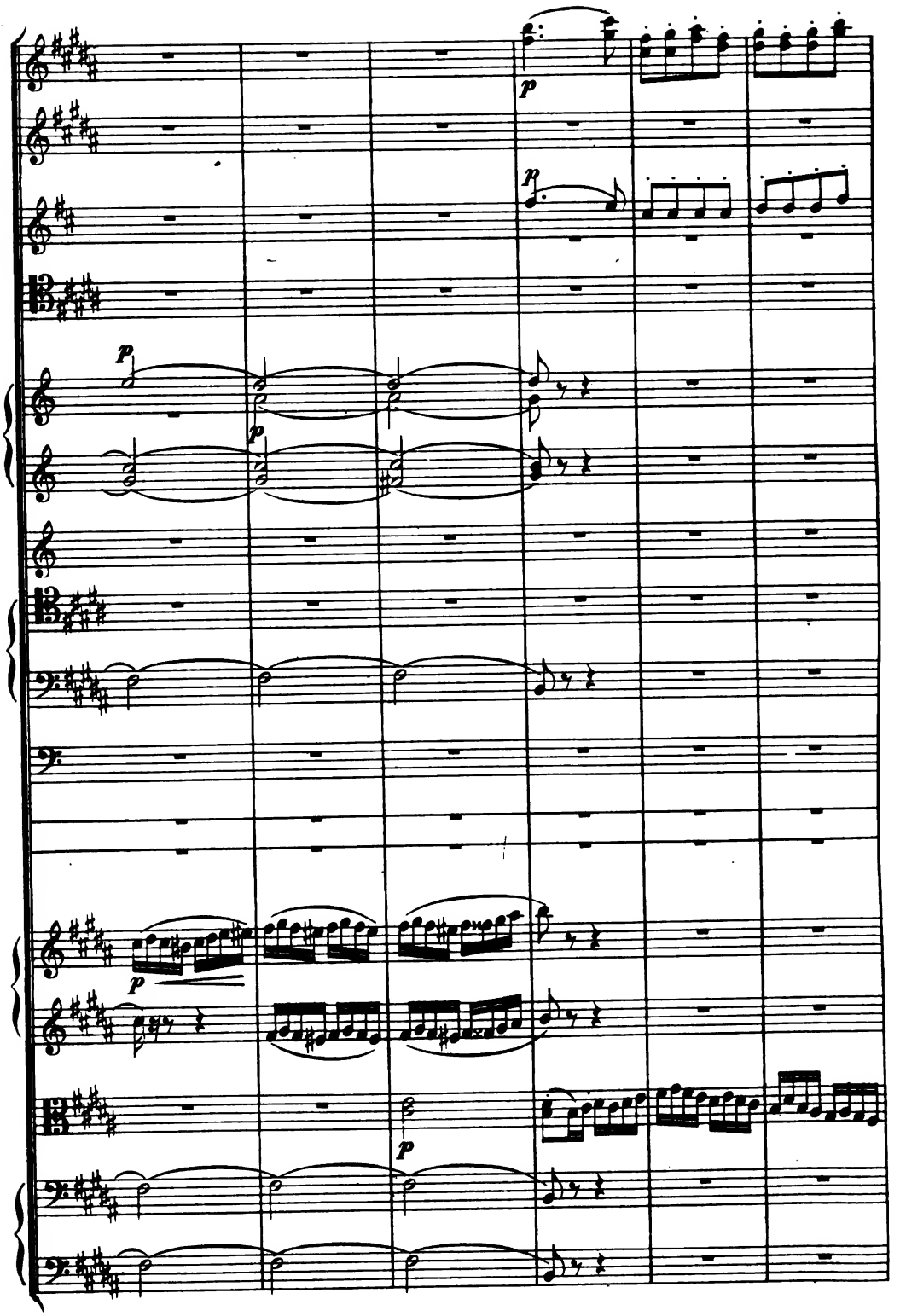

D
p
p
p
divise
p
f
p
f
D
p

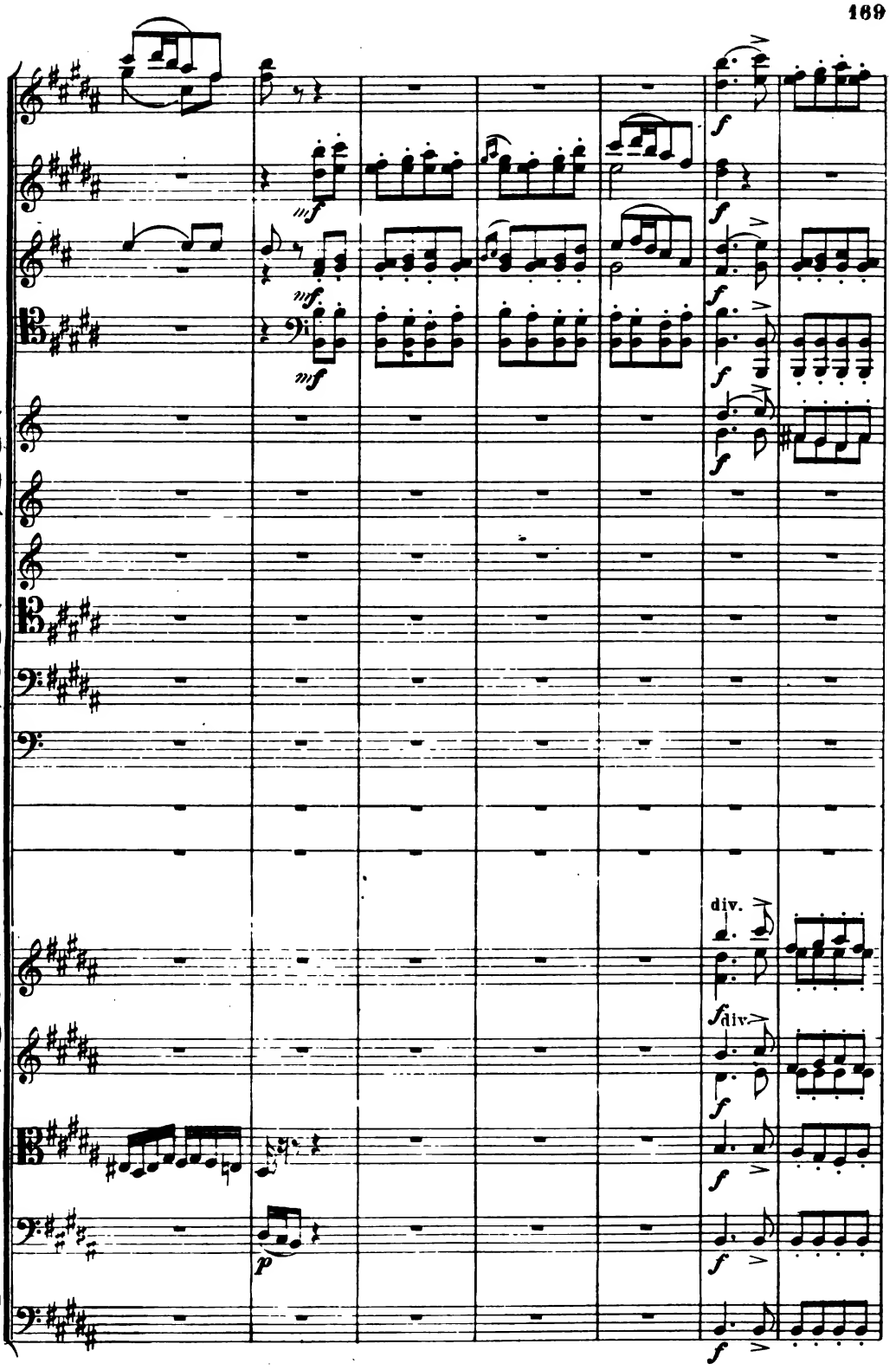

poco rit.
mf
p
p
p
mf
f
p
f
p
f
p
4
poco rit.

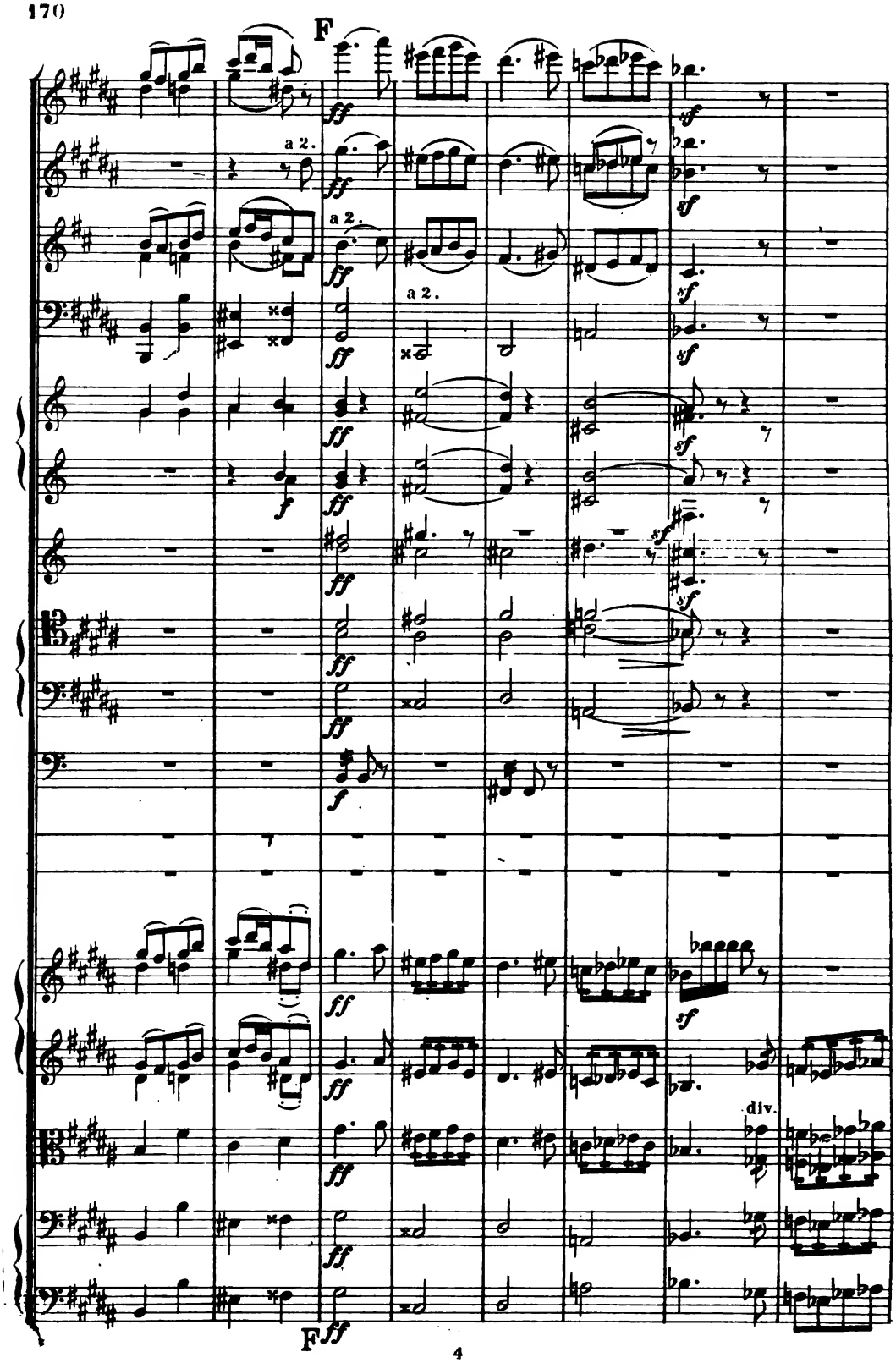

a tempo
f
p
p
p
unis.
pizz.
p
a tempo

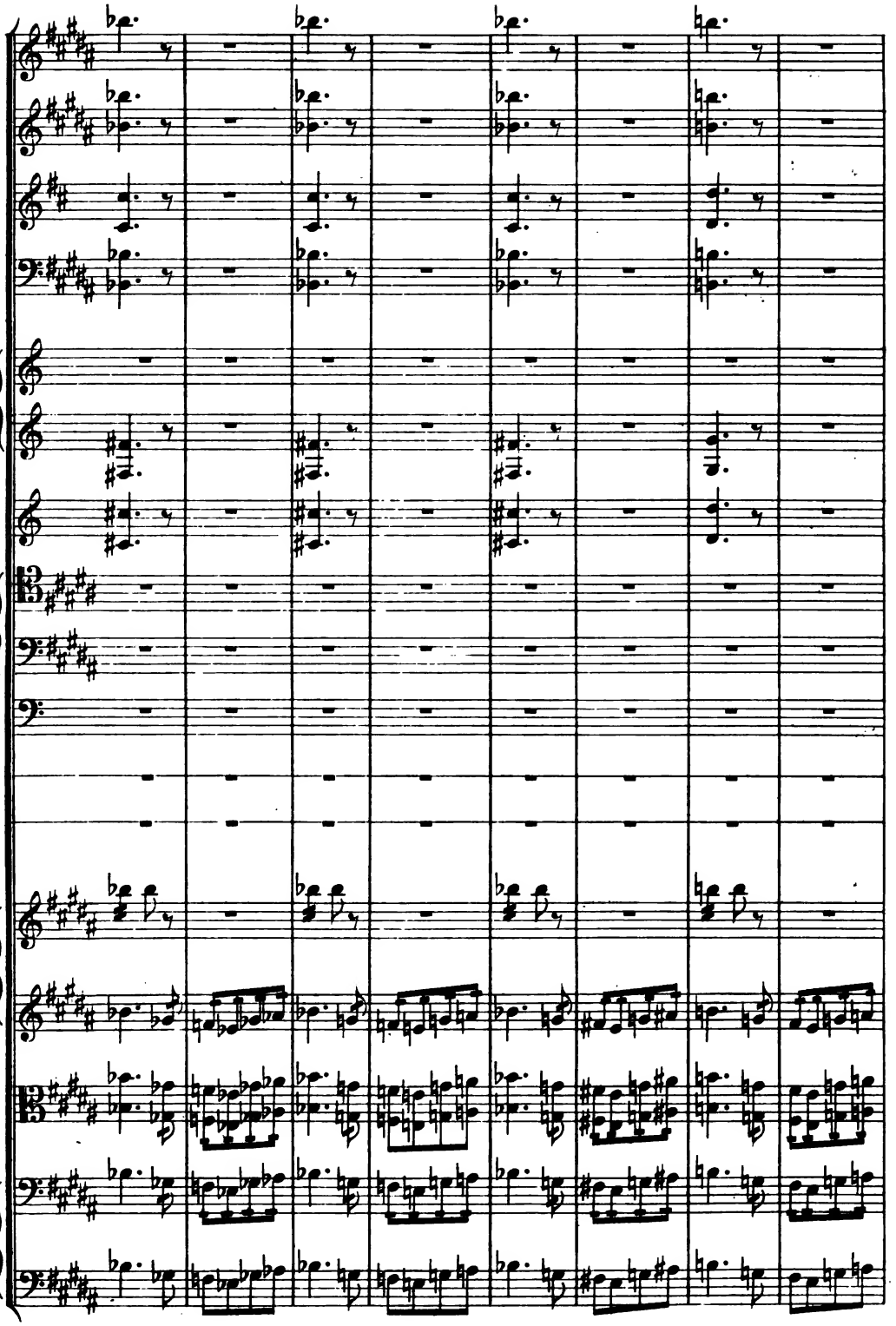

mf
p
p
pizz.
p
pizz.
p

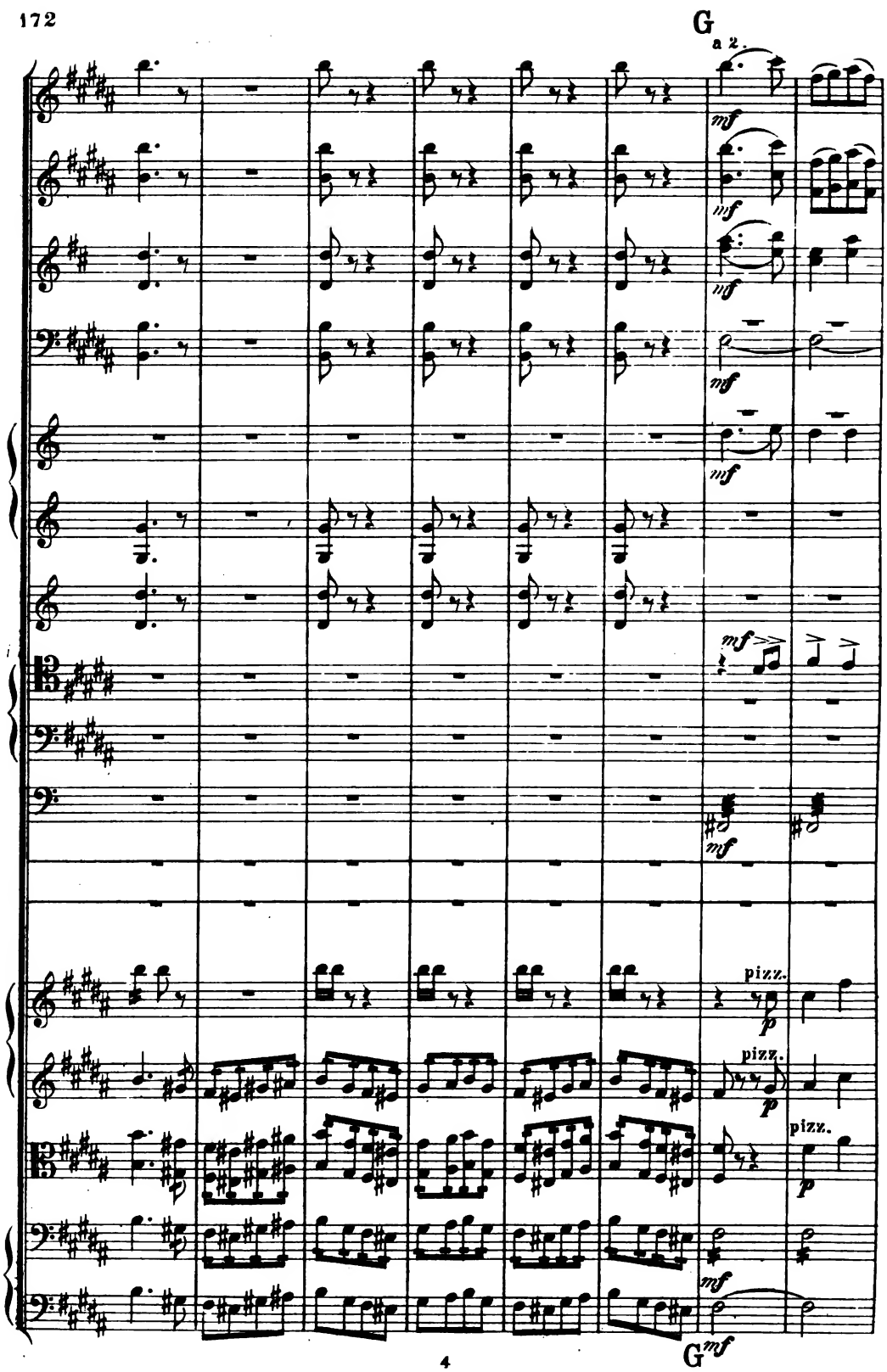

E
mf
p
arco
E

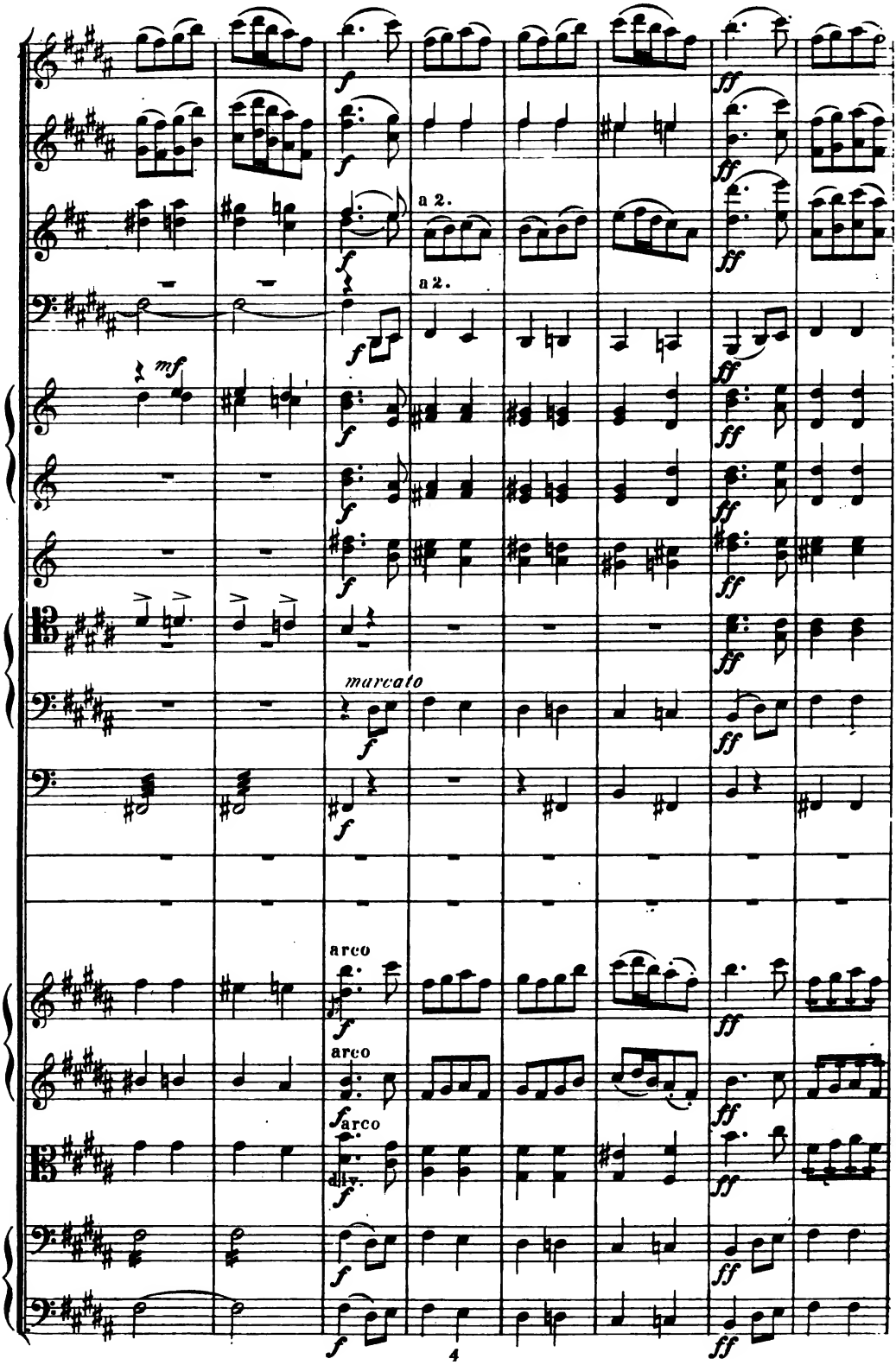

p
p
p
p
p
p

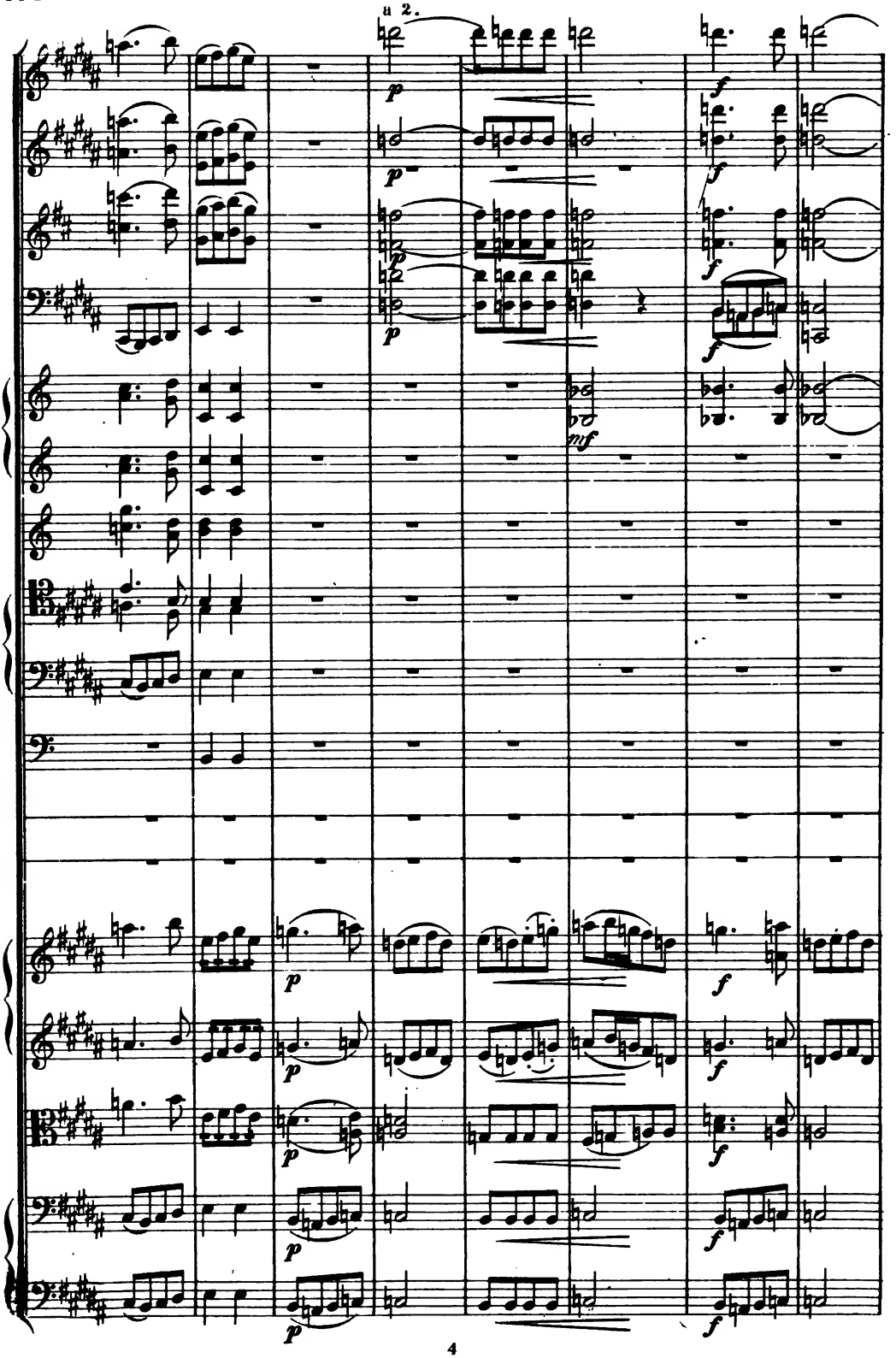

mf
mf
mf
f
f
f
f
f
div.
f
div.
f
f
f
f
p

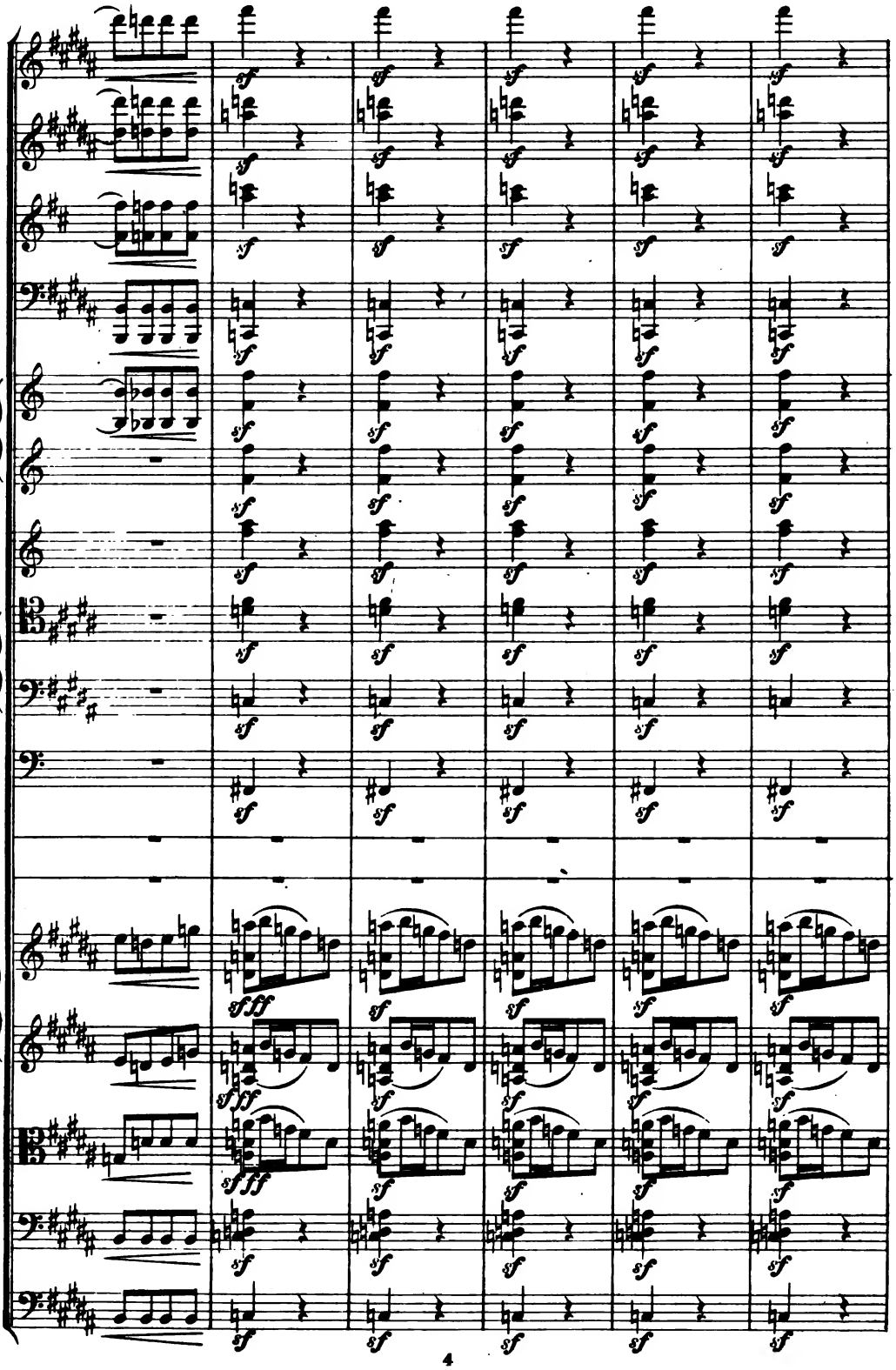

F
a 2.
a 2.
a 2.
div.
F

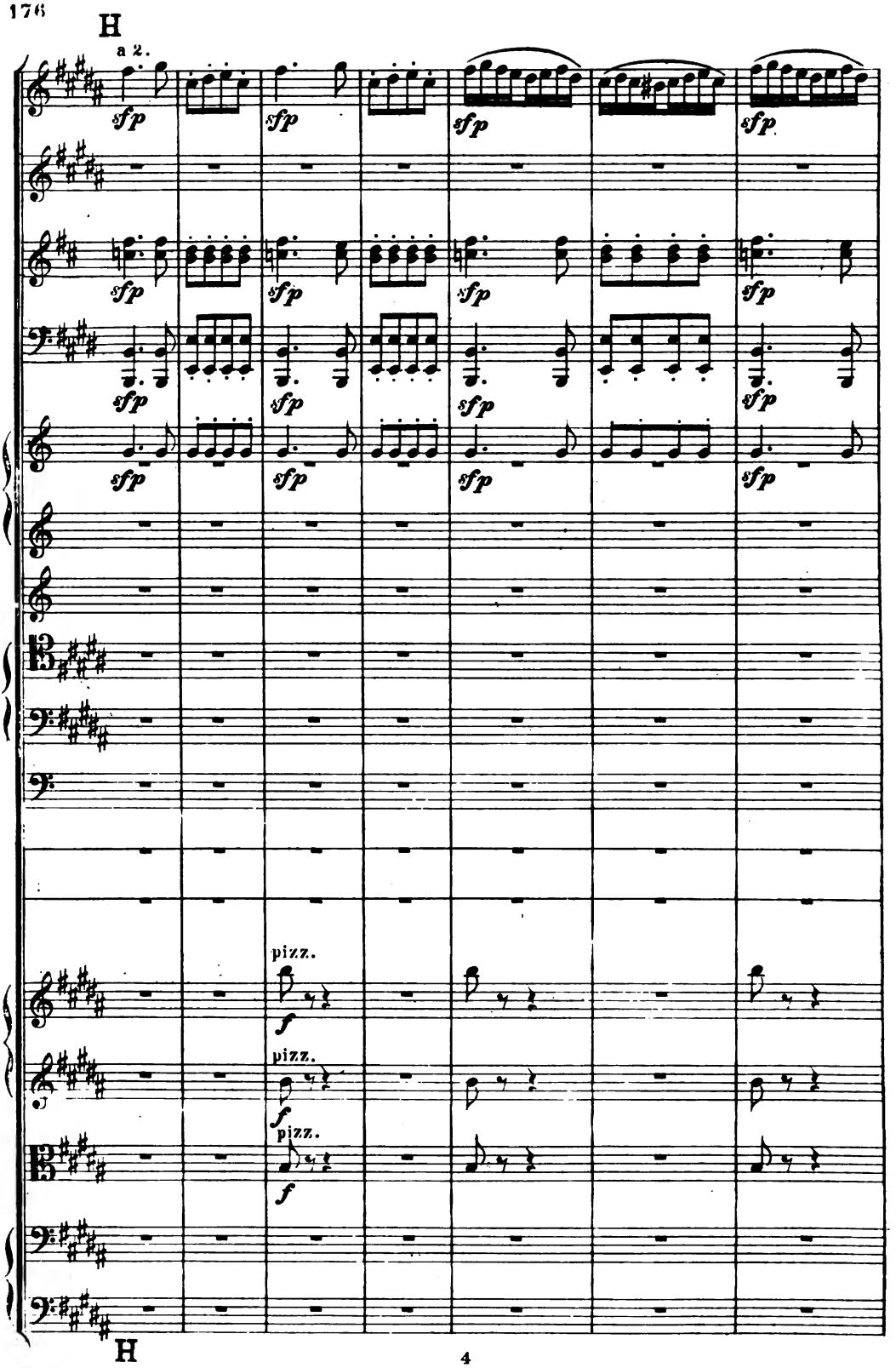


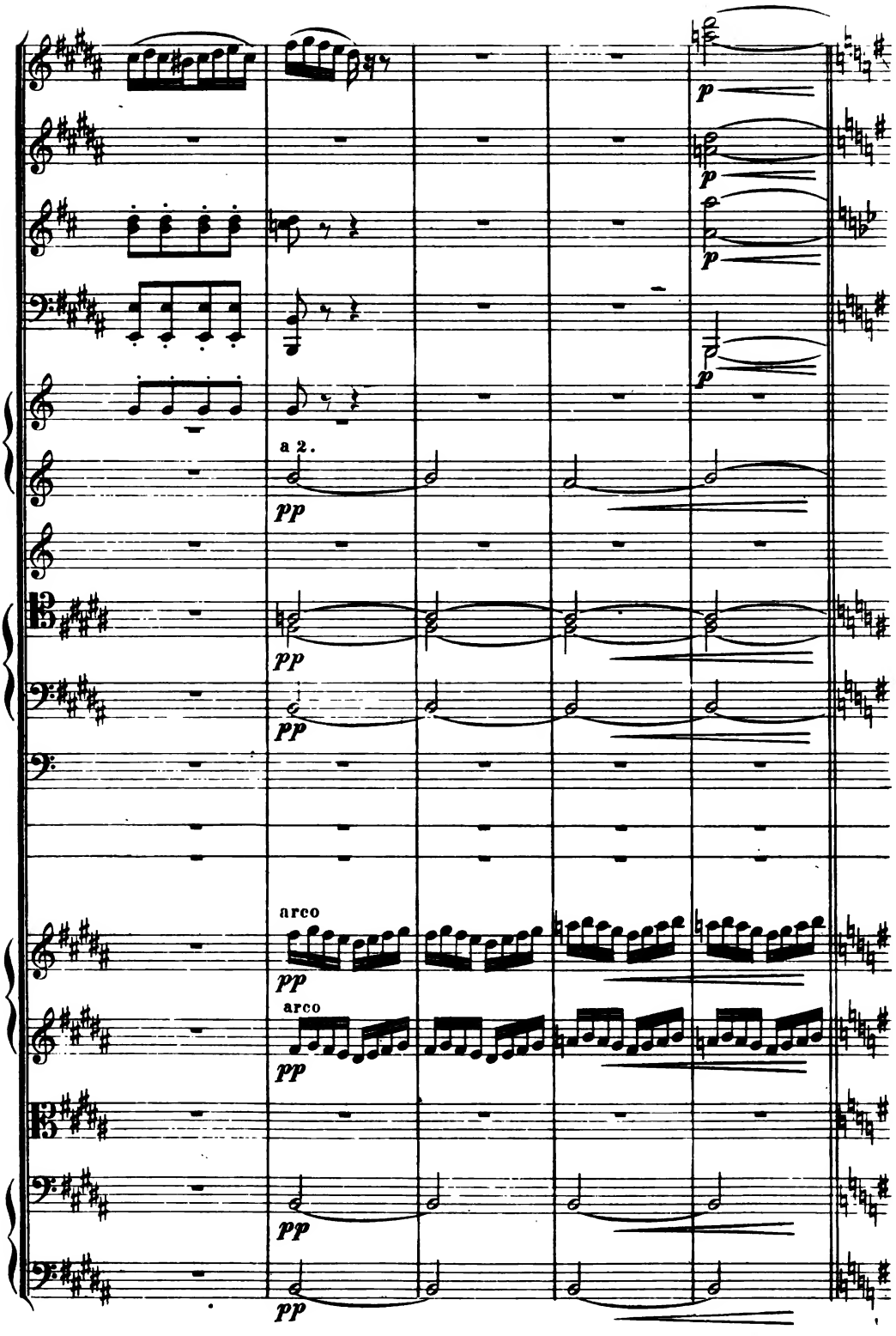

G
a 2.
mf
pizz.
p
G
mf

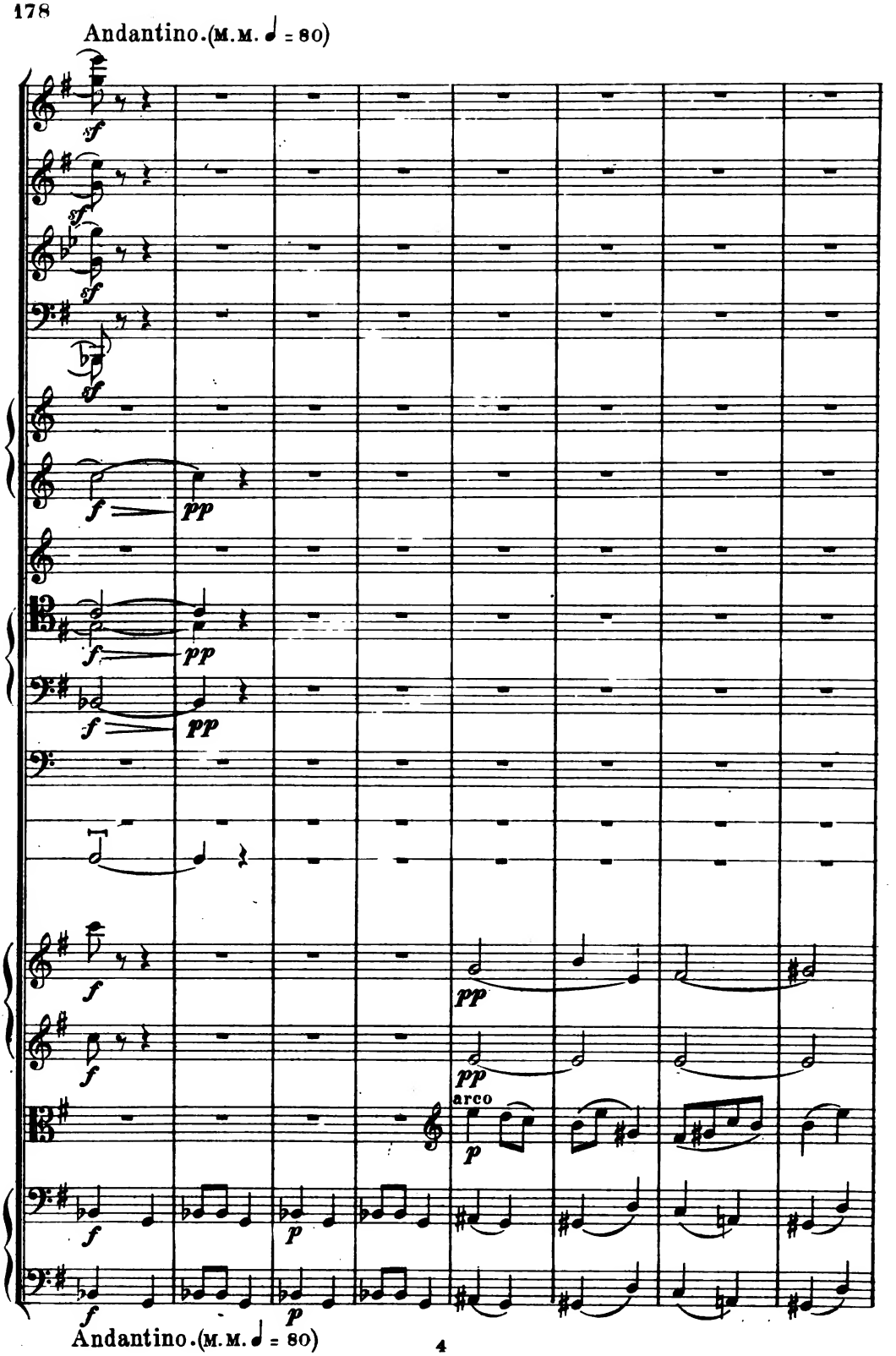

a 2.
a 2.
marcato
arco
arco
arco
div.

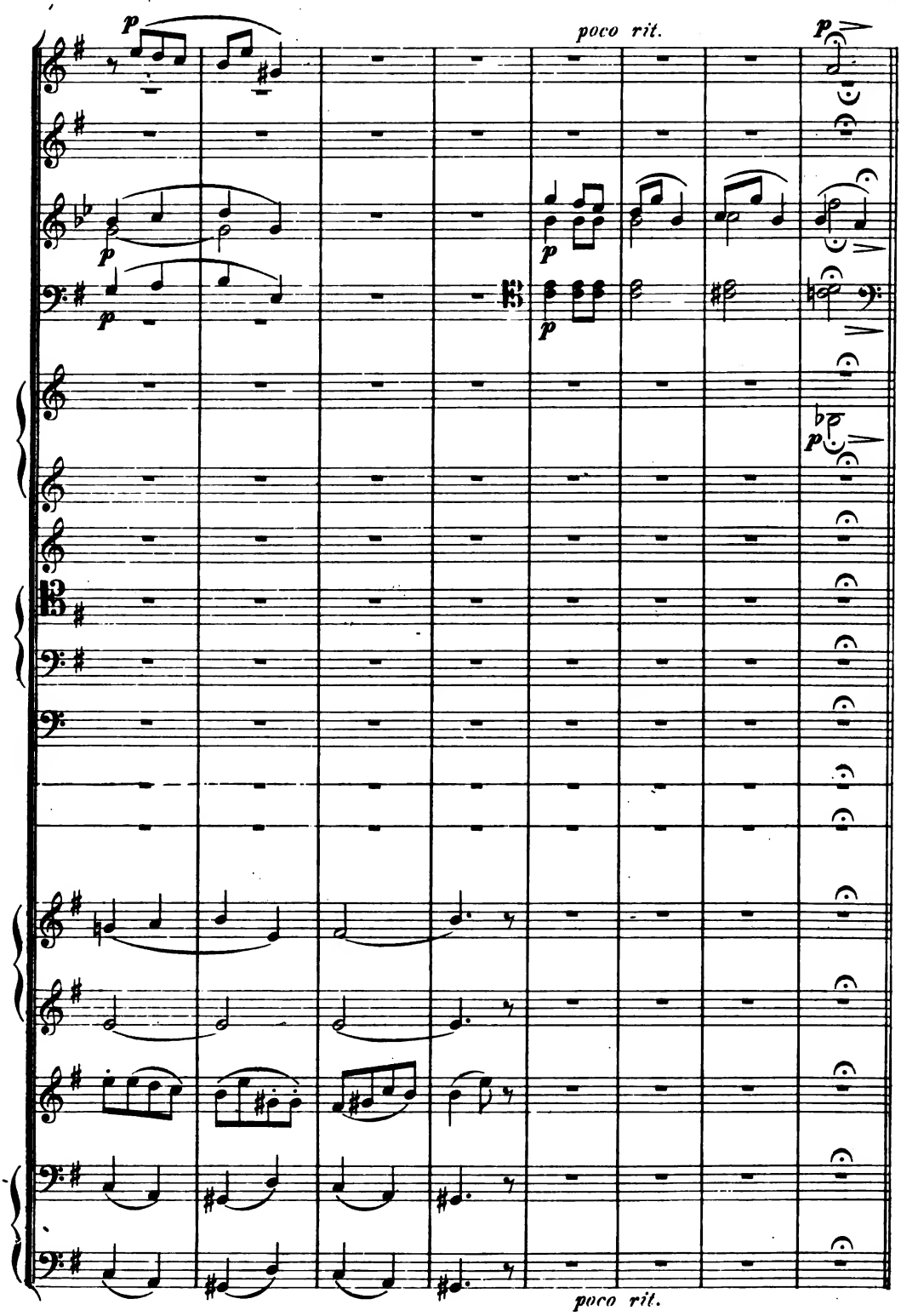

a 2.
p
f
mf

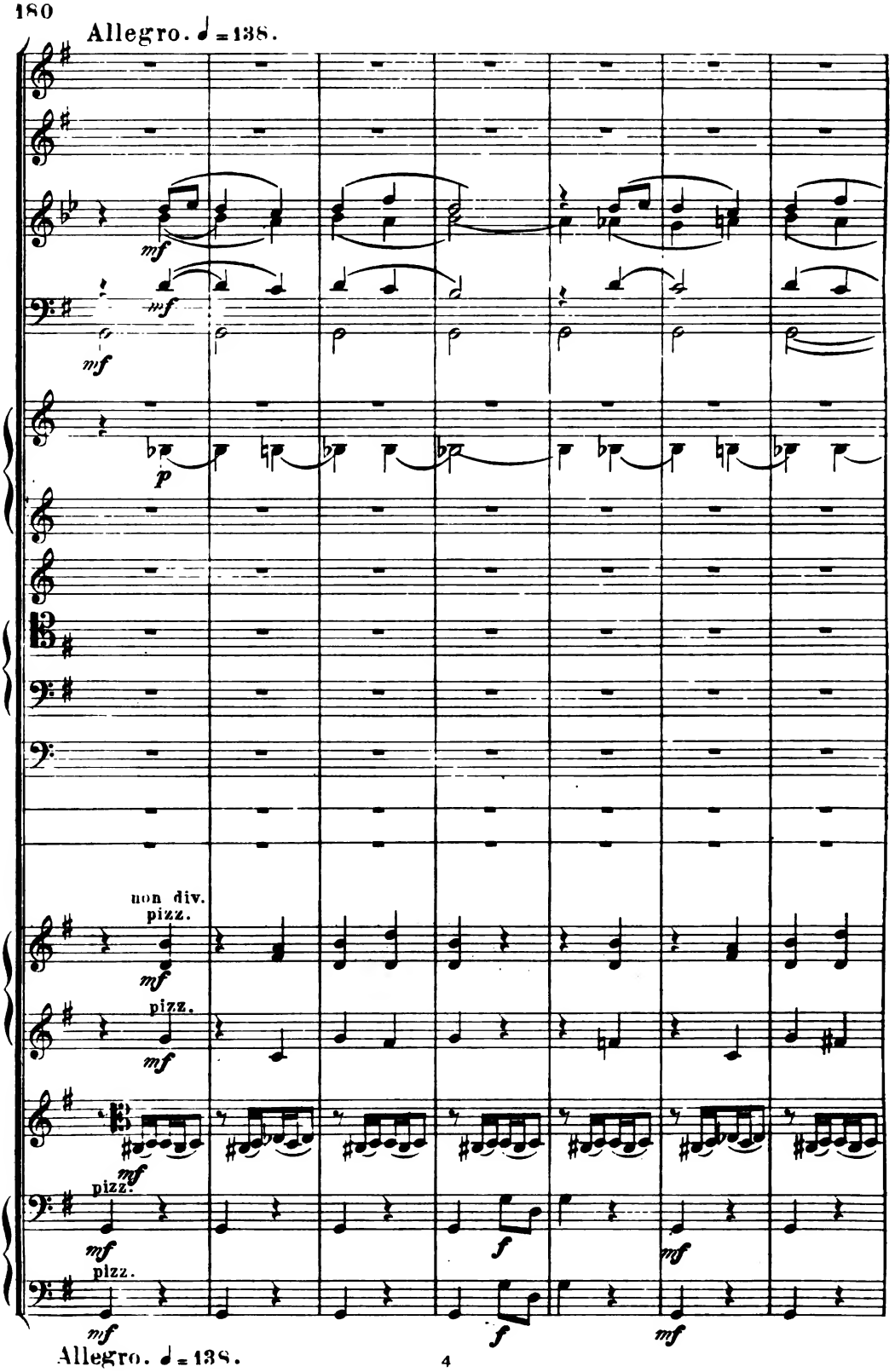


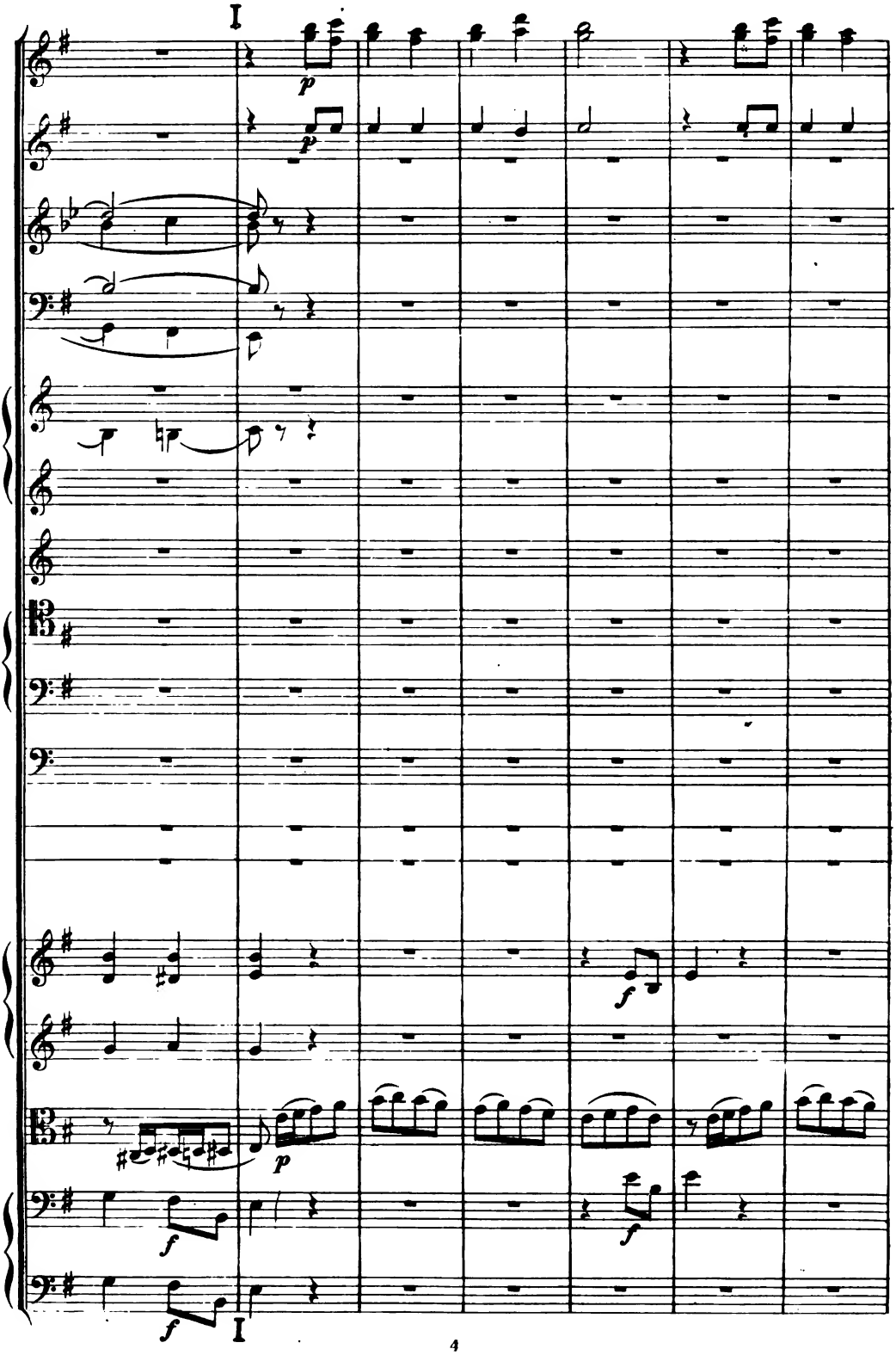

H
a 2.
sfp
pizz.
f
H

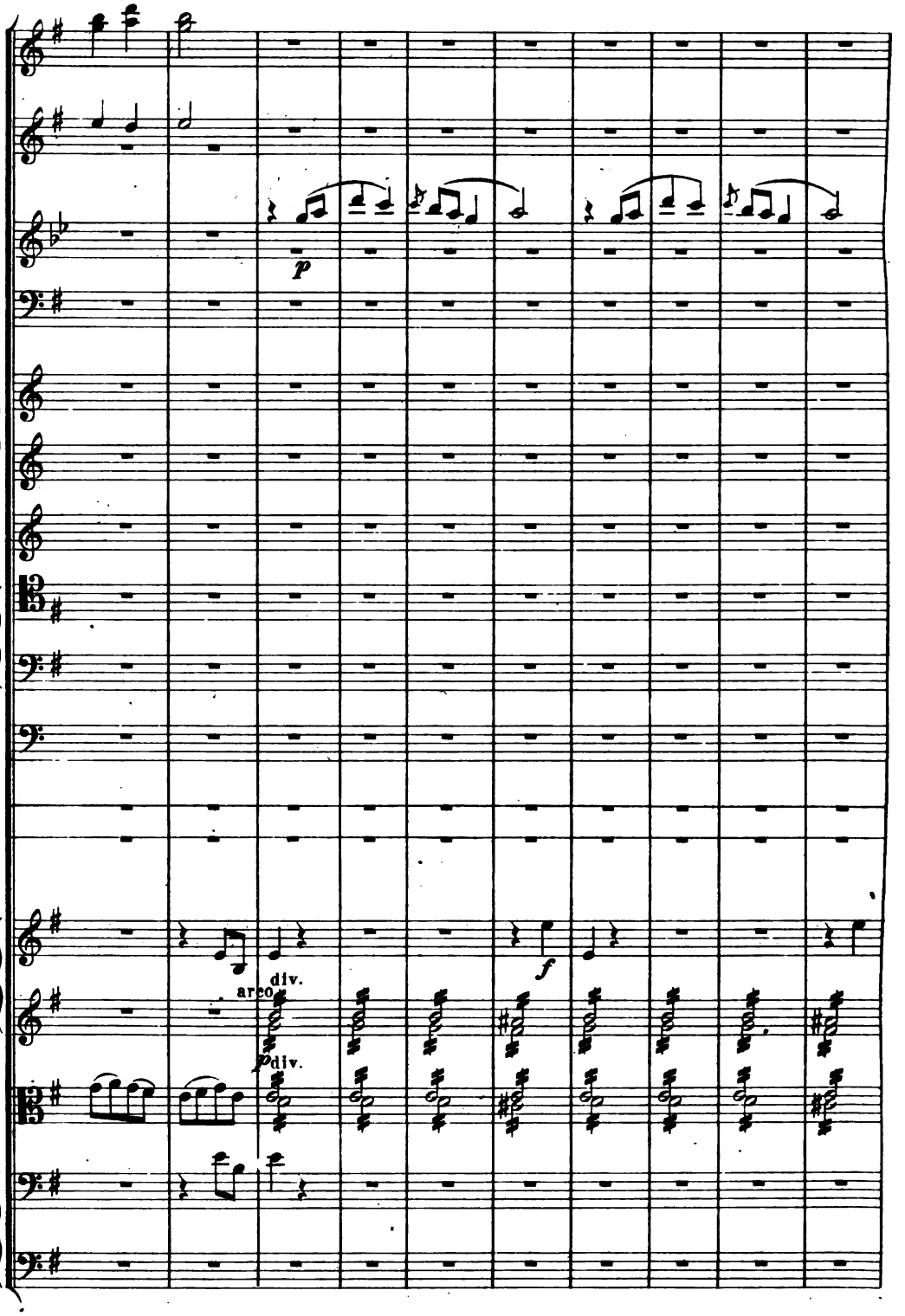

p
p
p
p
a 2.
pp
pp
pp
arco
pp
arco
pp
pp
pp

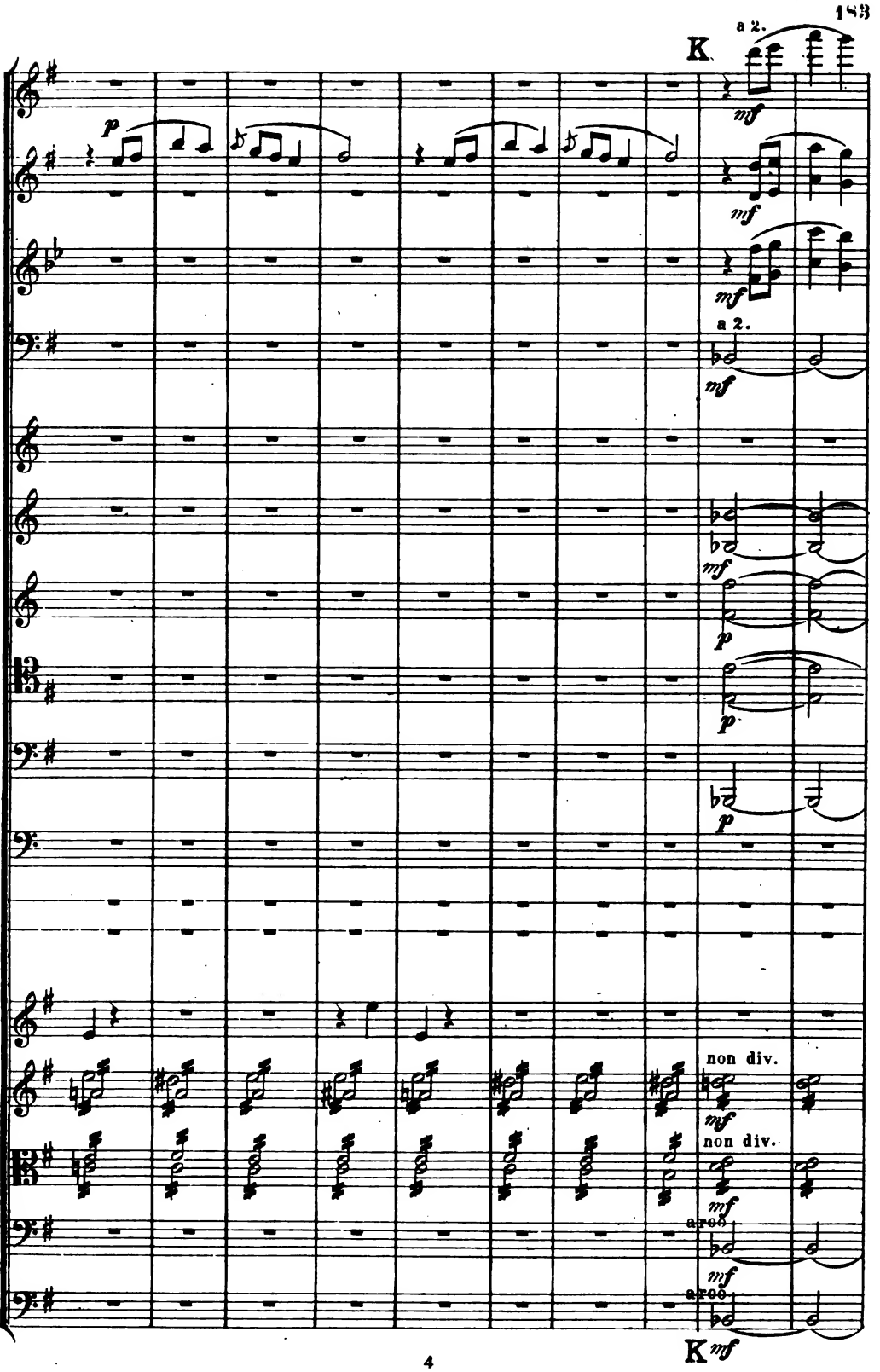

Andantino.(M.M. ♩ = 80)
sf
sf
sf
sf
f
pp
f
pp
f
pp
f
f
pp
pp
arco
p
f
p
f
p
Andantino.(M.M. ♩ = 80)

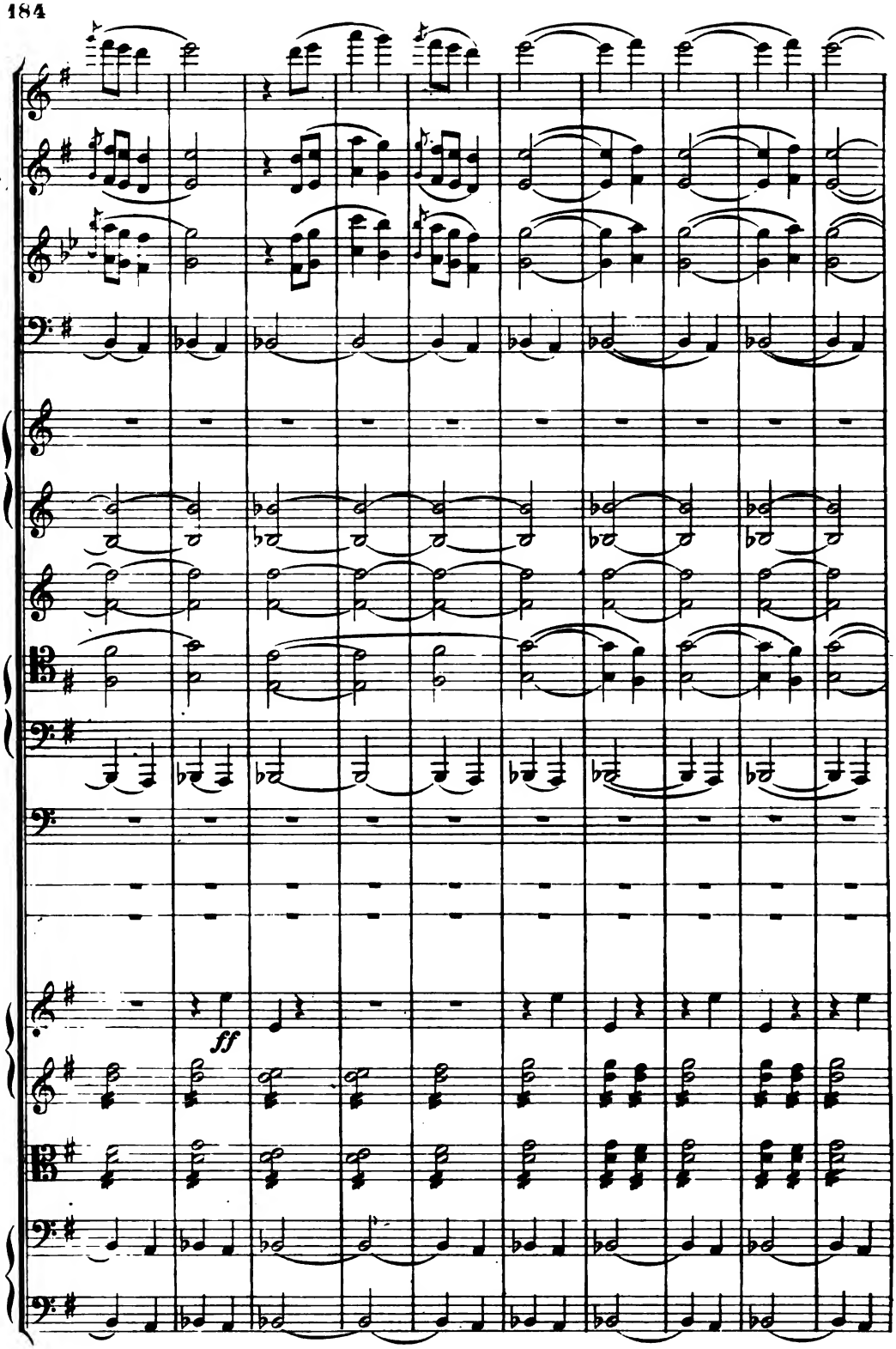

p
poco rit.
p
p
p
p
p
poco rit.

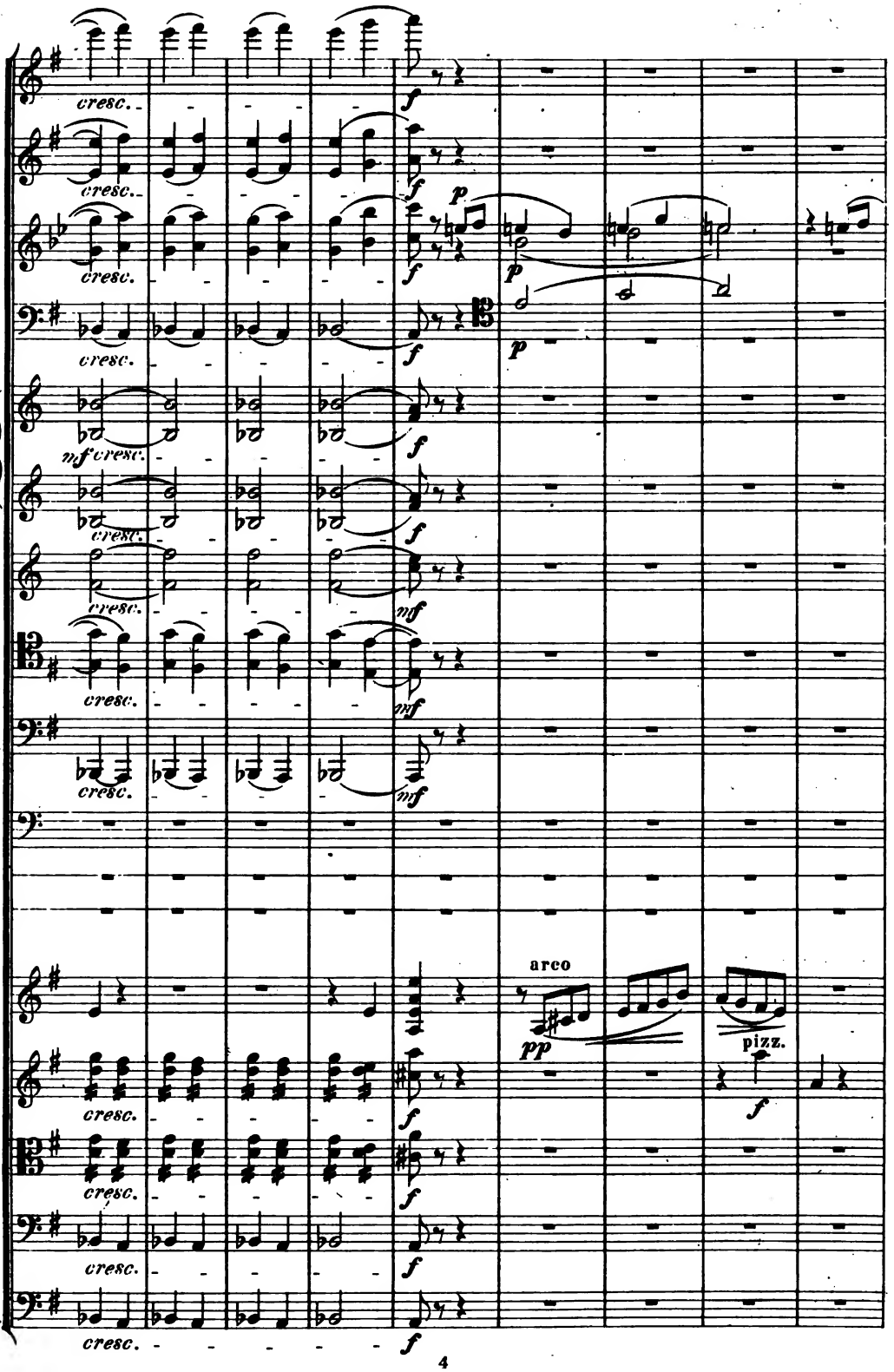

Allegro. ♩ = 138.
mf
mf
mf
p
non div.
pizz.
mf
pizz.
mf
mf
pizz.
mf
pizz.
mf
f
mf
f
mf
Allegro. ♩ = 138.

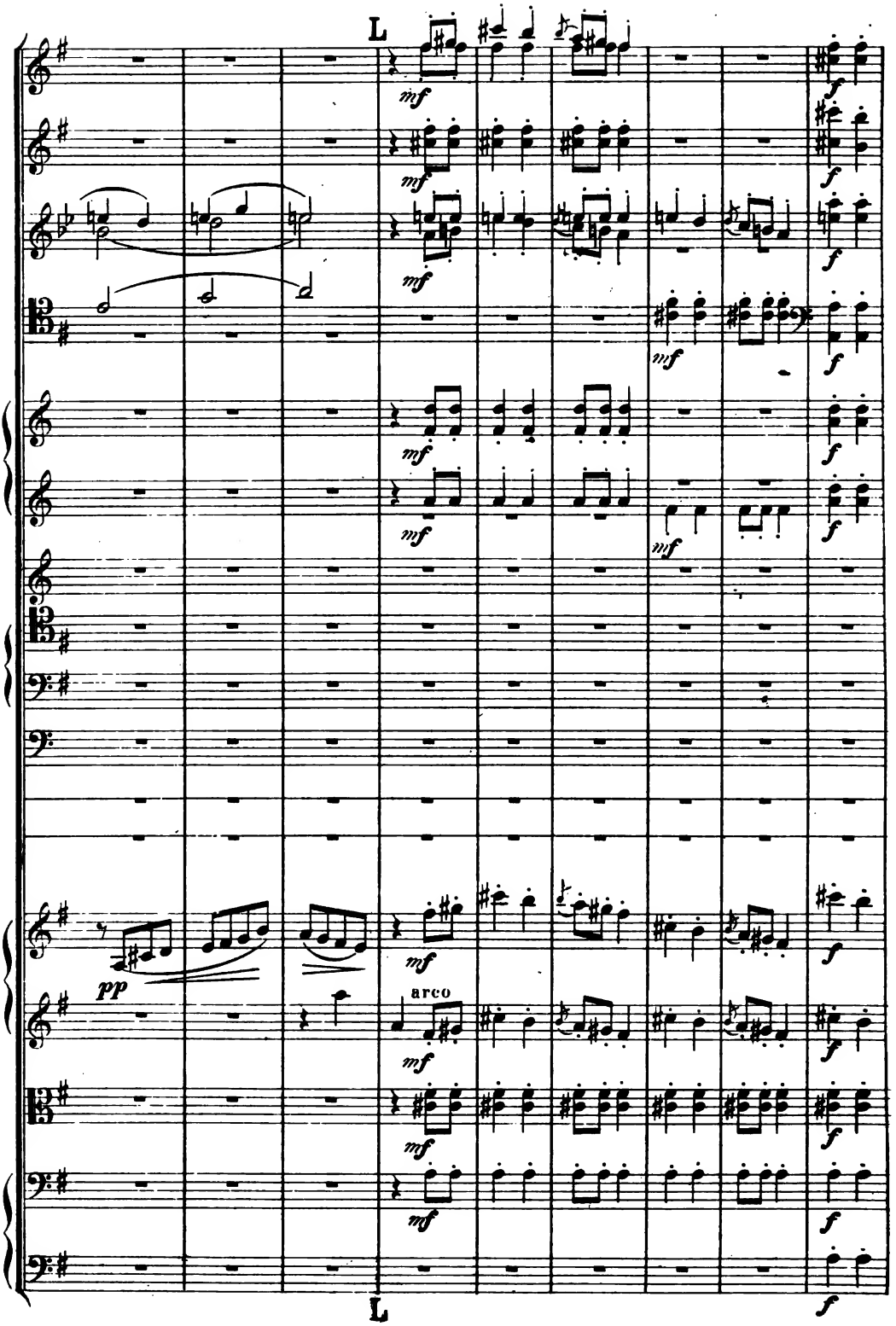

I
p
p
f
f
p
f
f
I

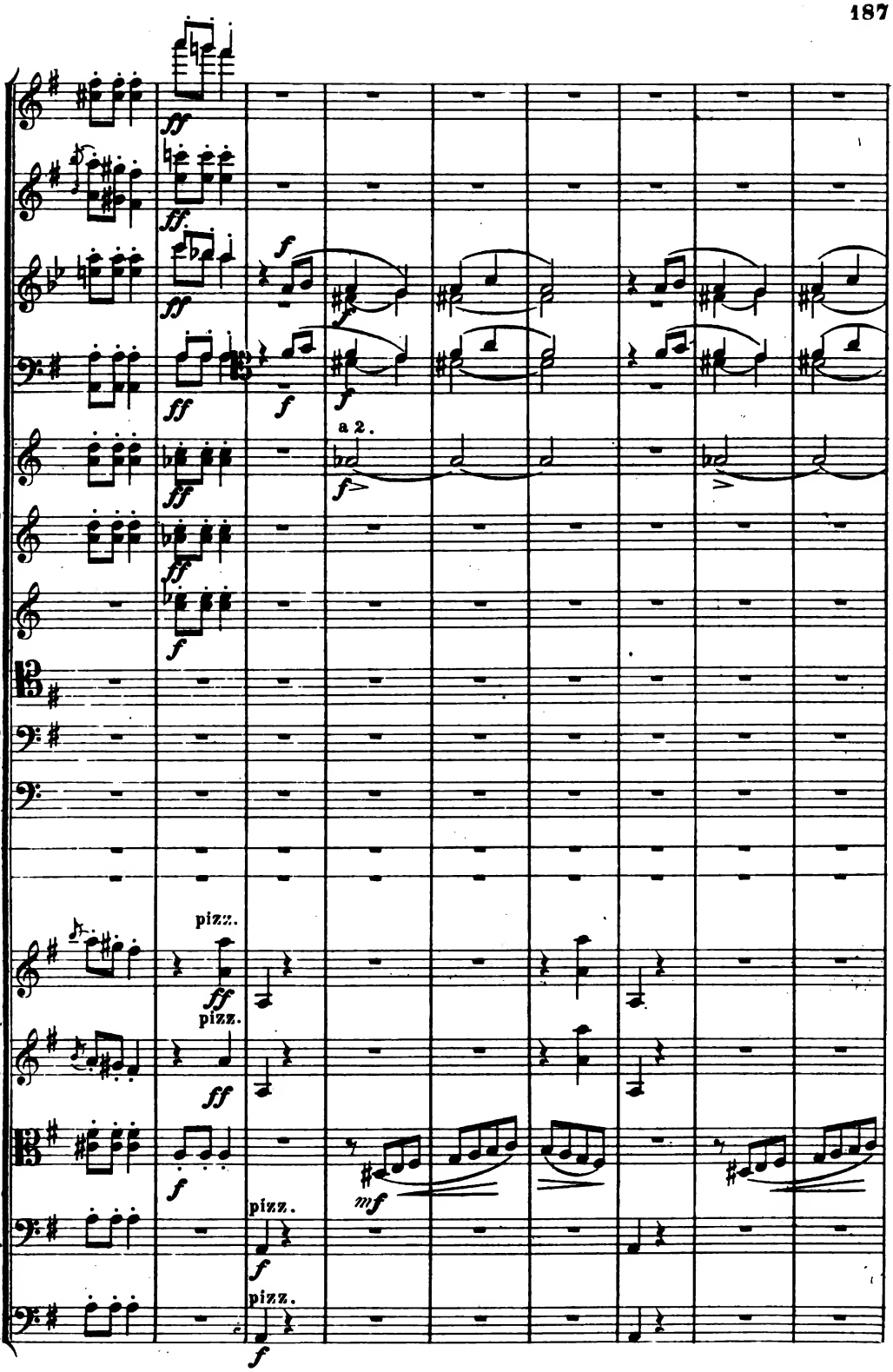

p
f
arco
div.
p div.

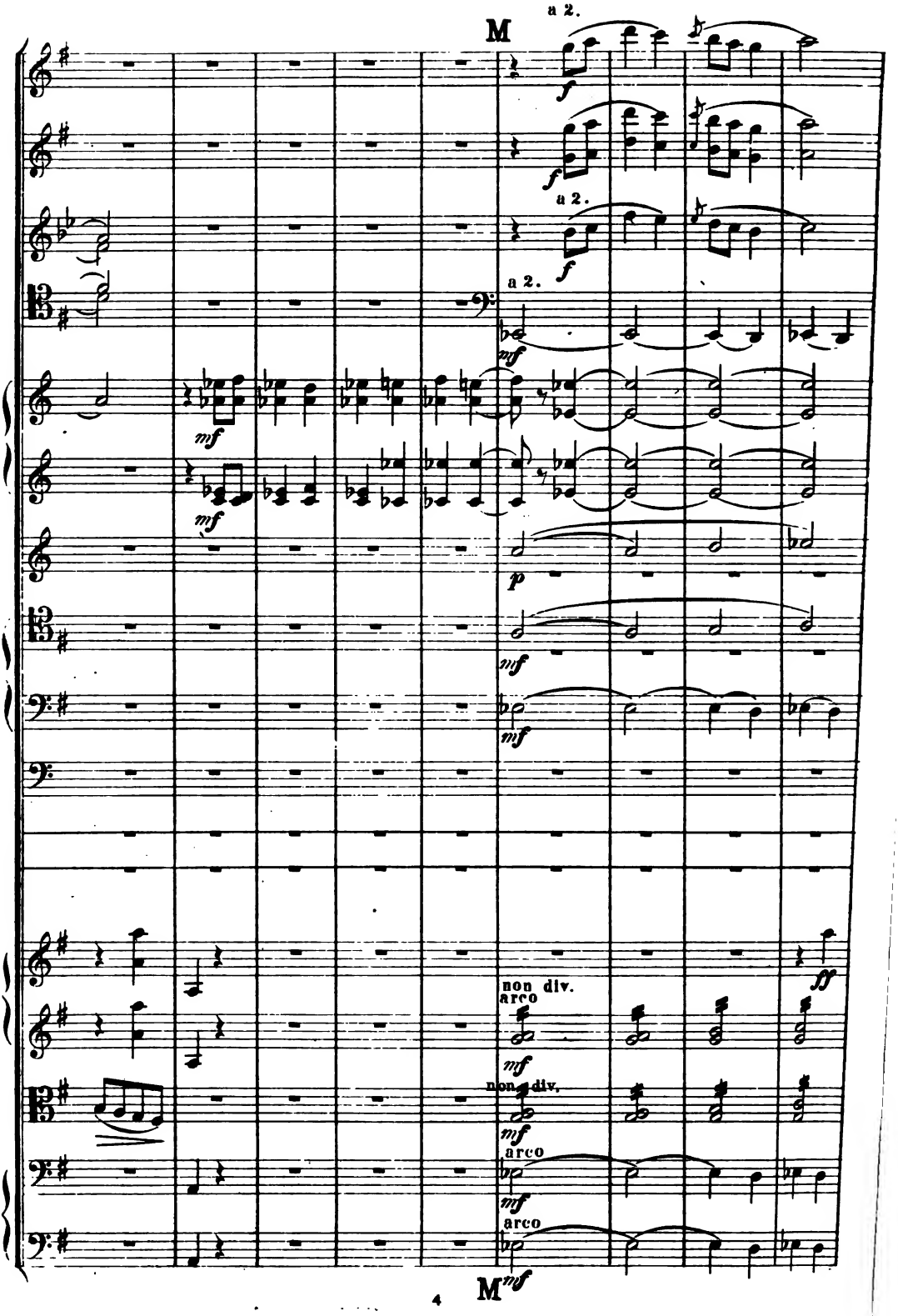

K
a 2.
mf
p
mf
mf
a 2.
mf
mf
p
p
p
non div.
mf
non div.
mf
arco
mf
arco
K
mf

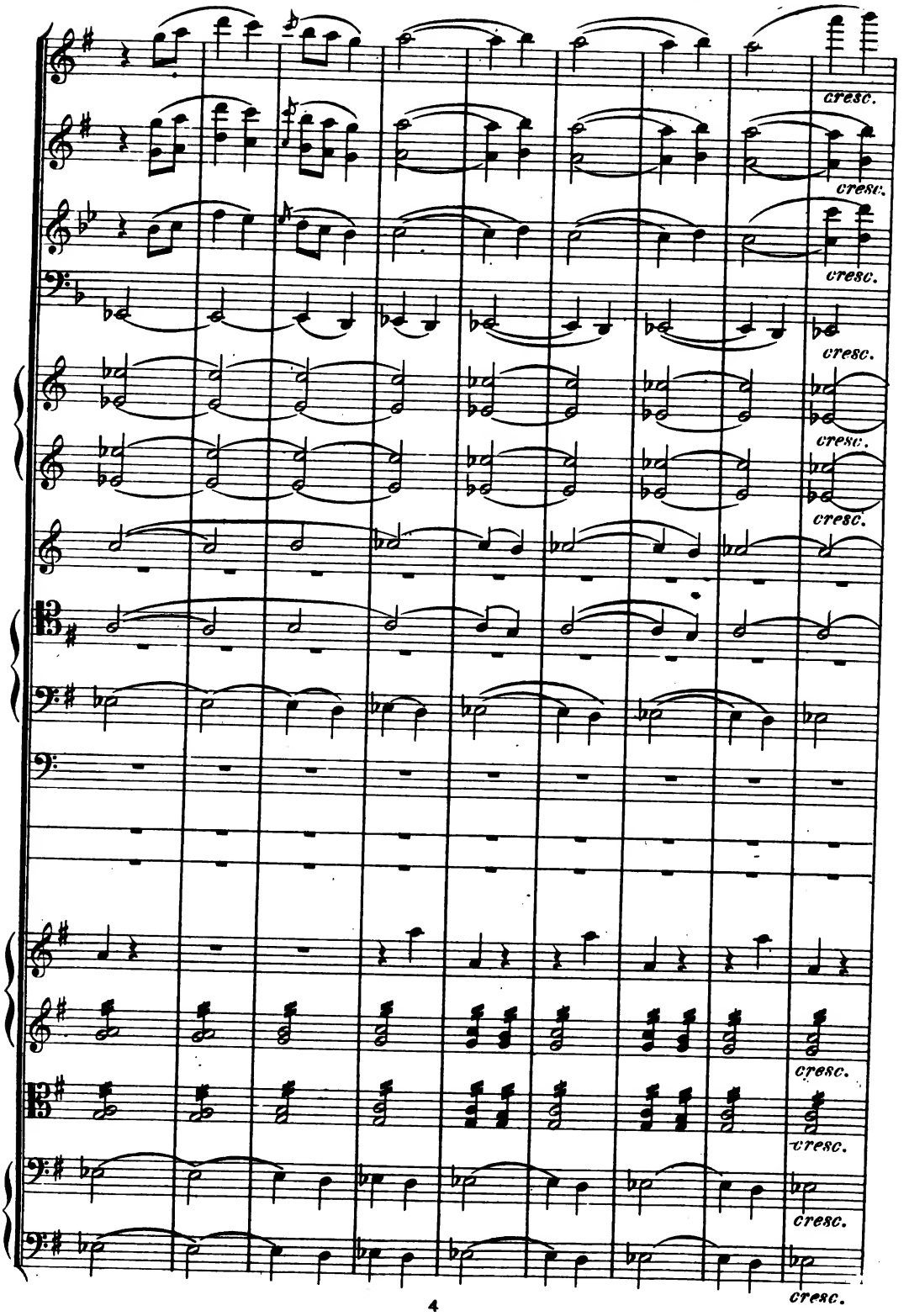

ff

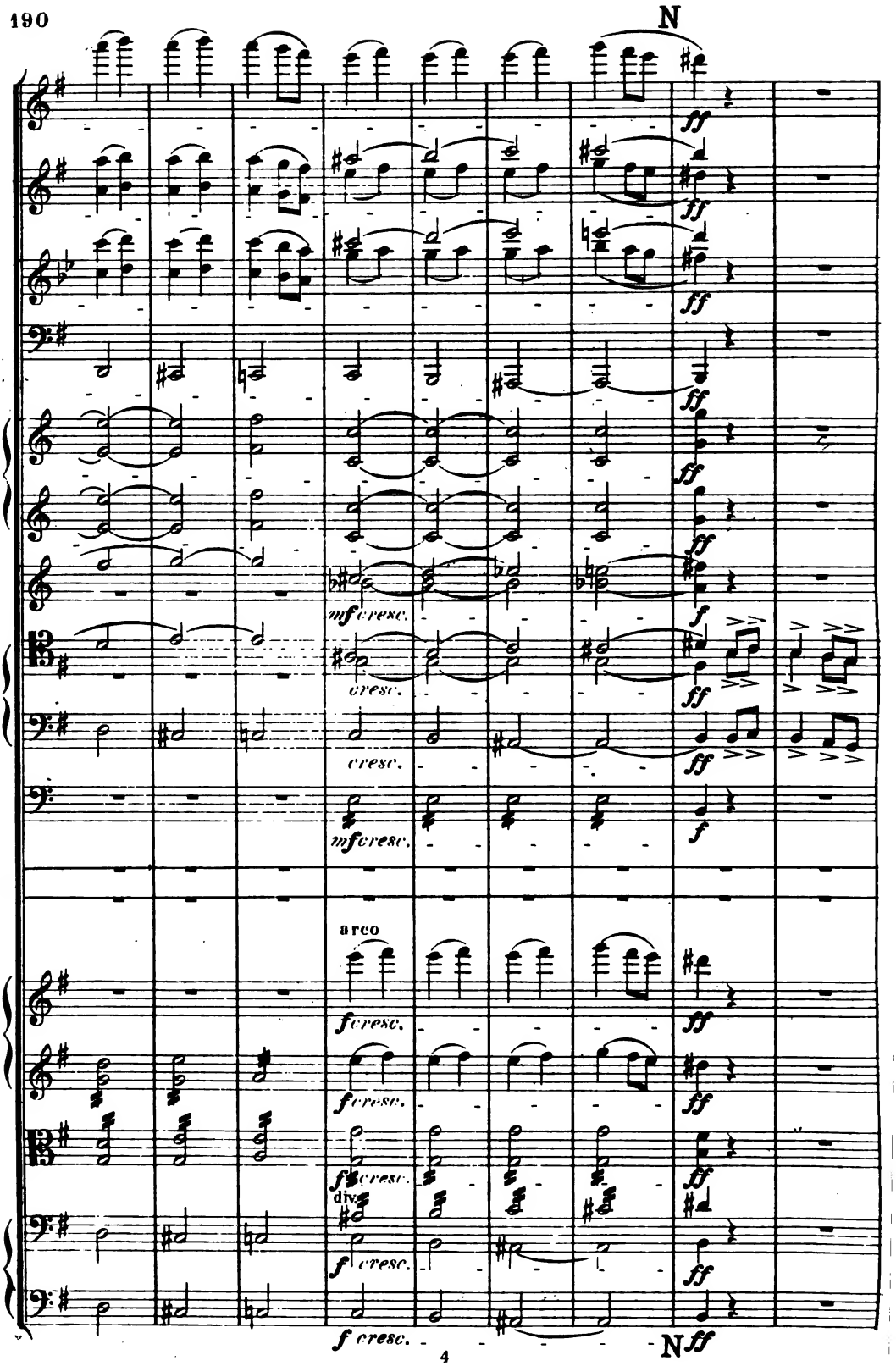

cresc.
f
p
mf
arco
pp
pizz.

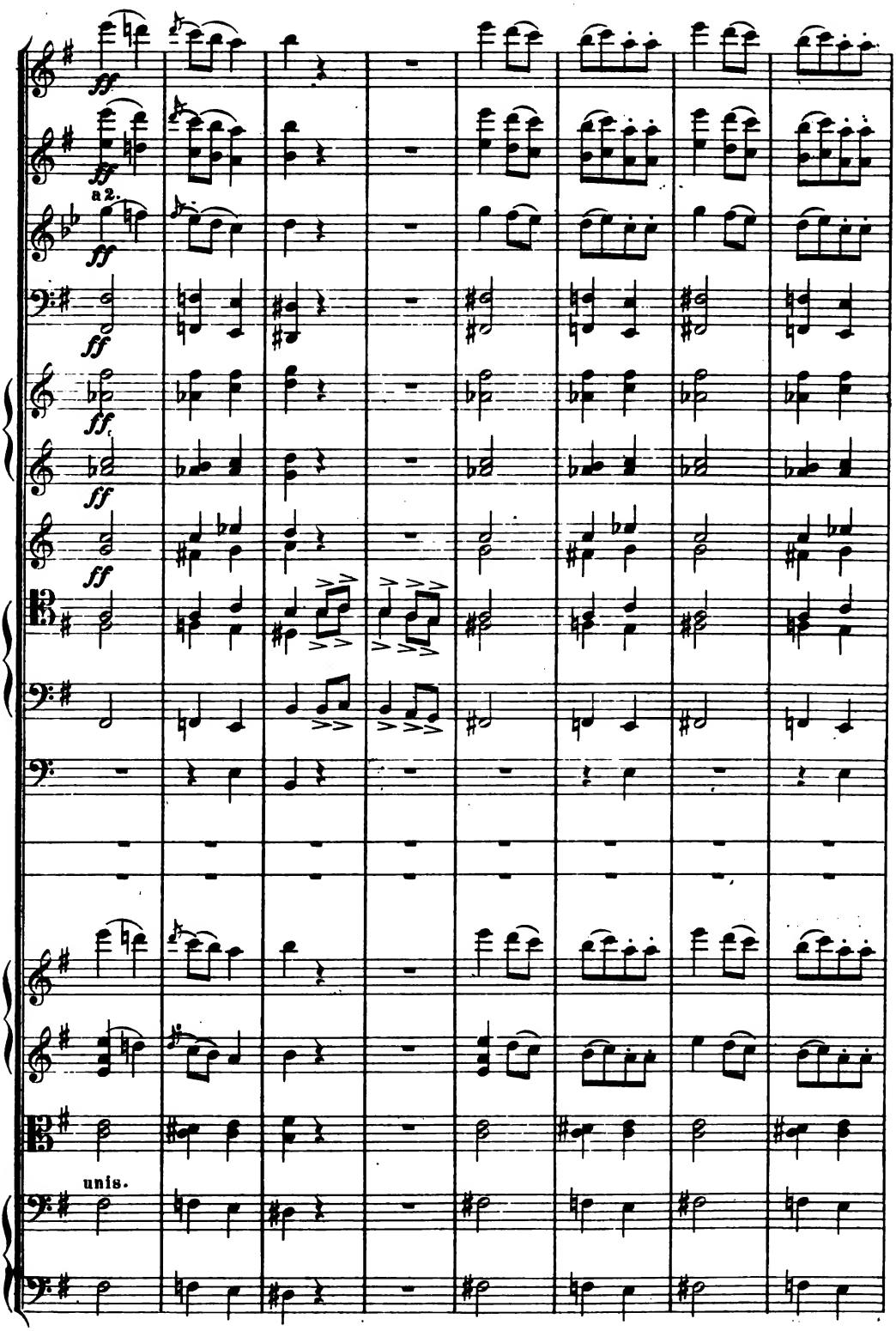

L
mf
f
pp
arco
L

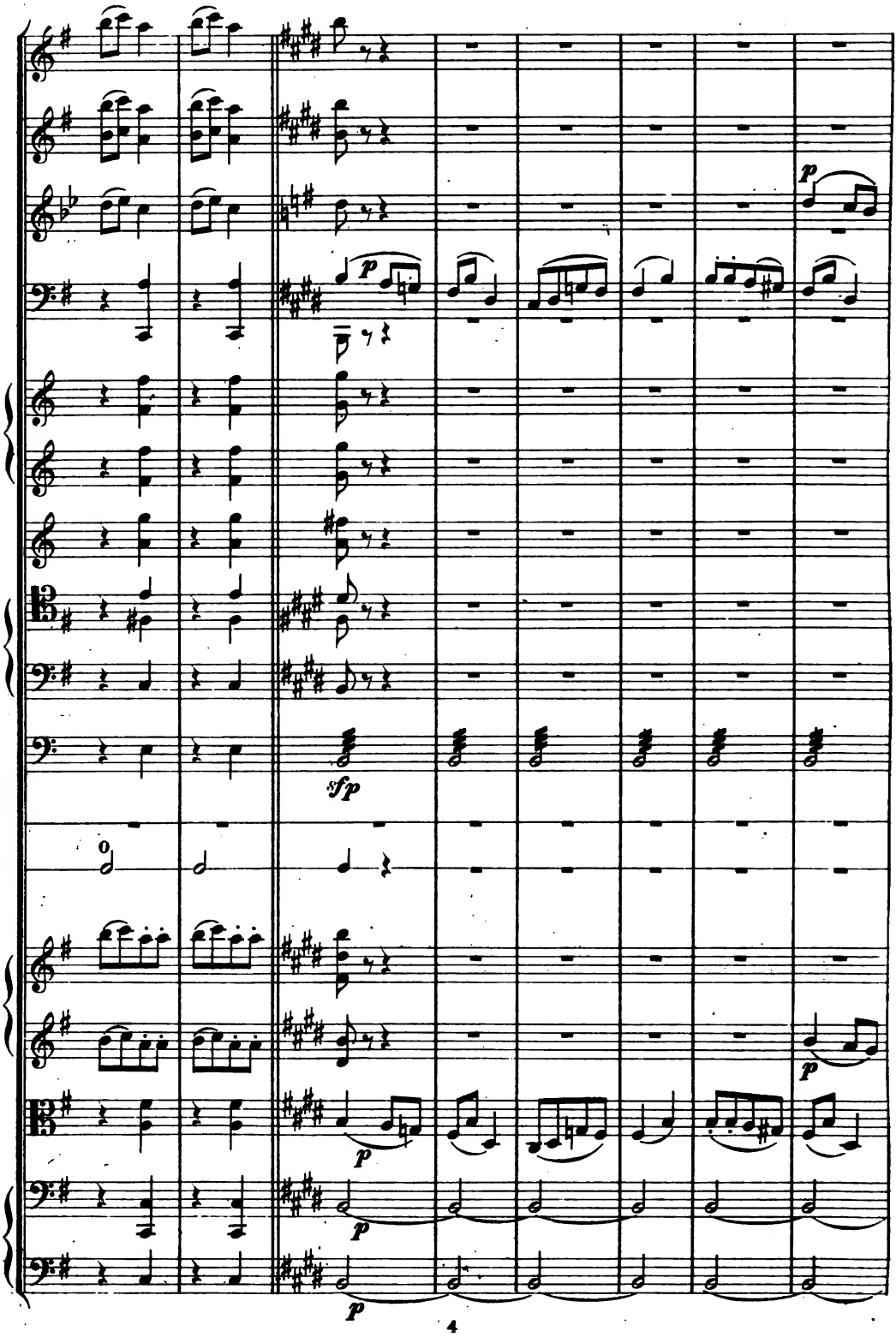

ff
ff
f
ff
f
a 2.
f
ff
ff
f
pizz.
ff
pizz.
ff
f
mf
pizz.
f
pizz.
f

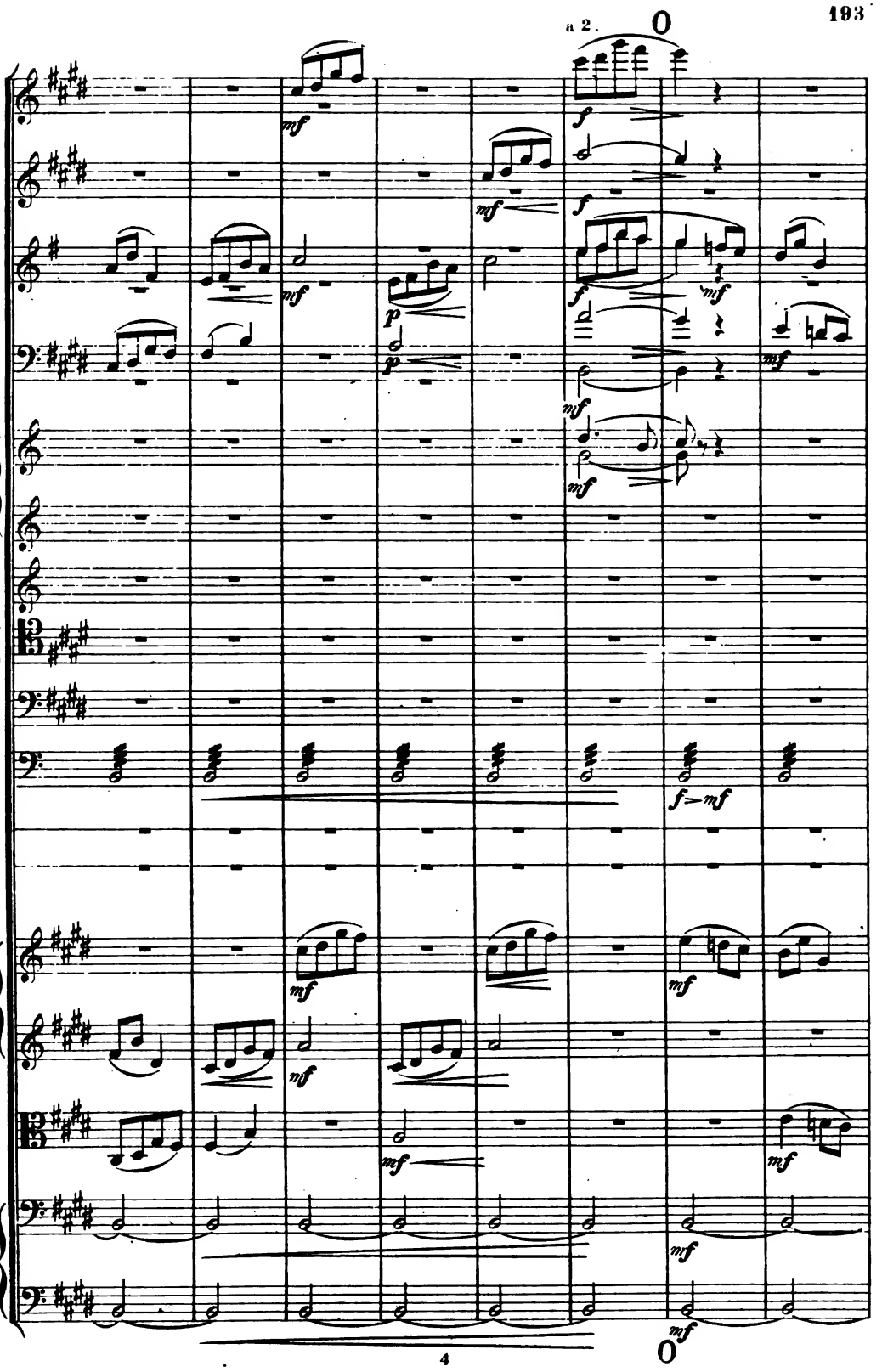

M
a 2.
f
a 2.
f
a 2.
f
a 2.
mf
mf
mf
p
mf
mf
non div.
arco
mf
non div.
mf
arco
mf
arco
mf
ff
M

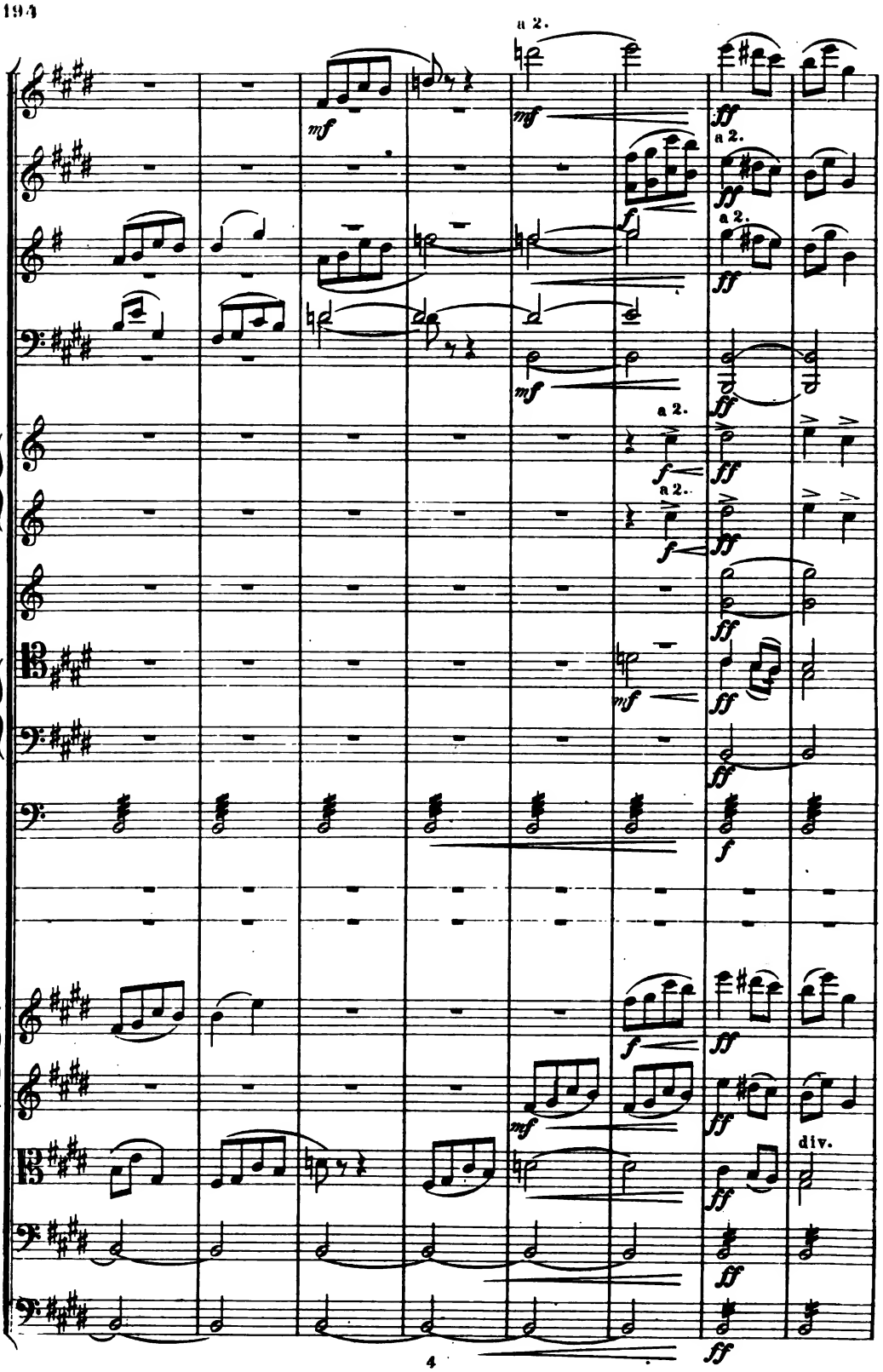

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

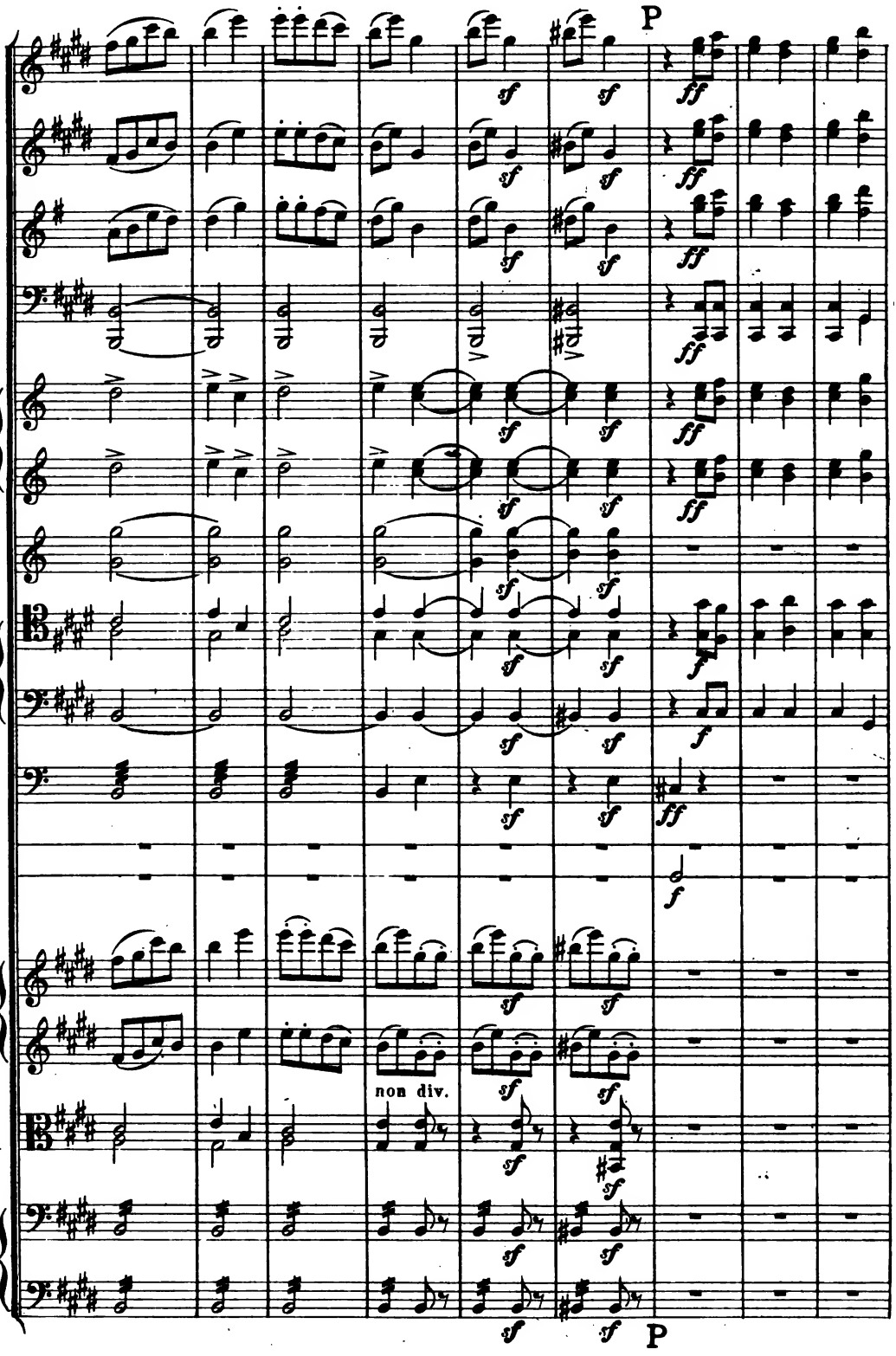

N
ff
mf cresc.
cresc.
f
arco
div.
N

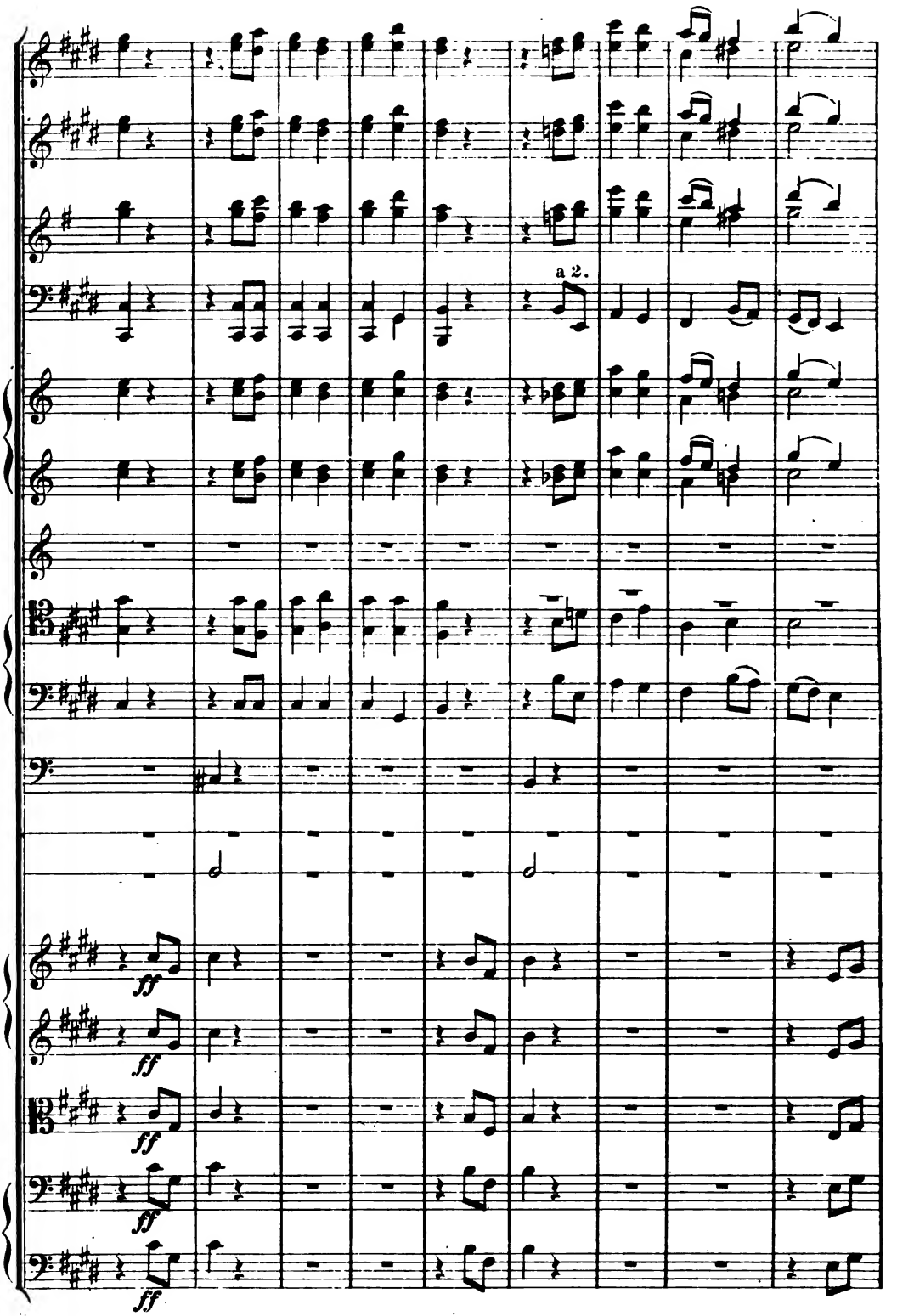

ff
a 2.
unis.

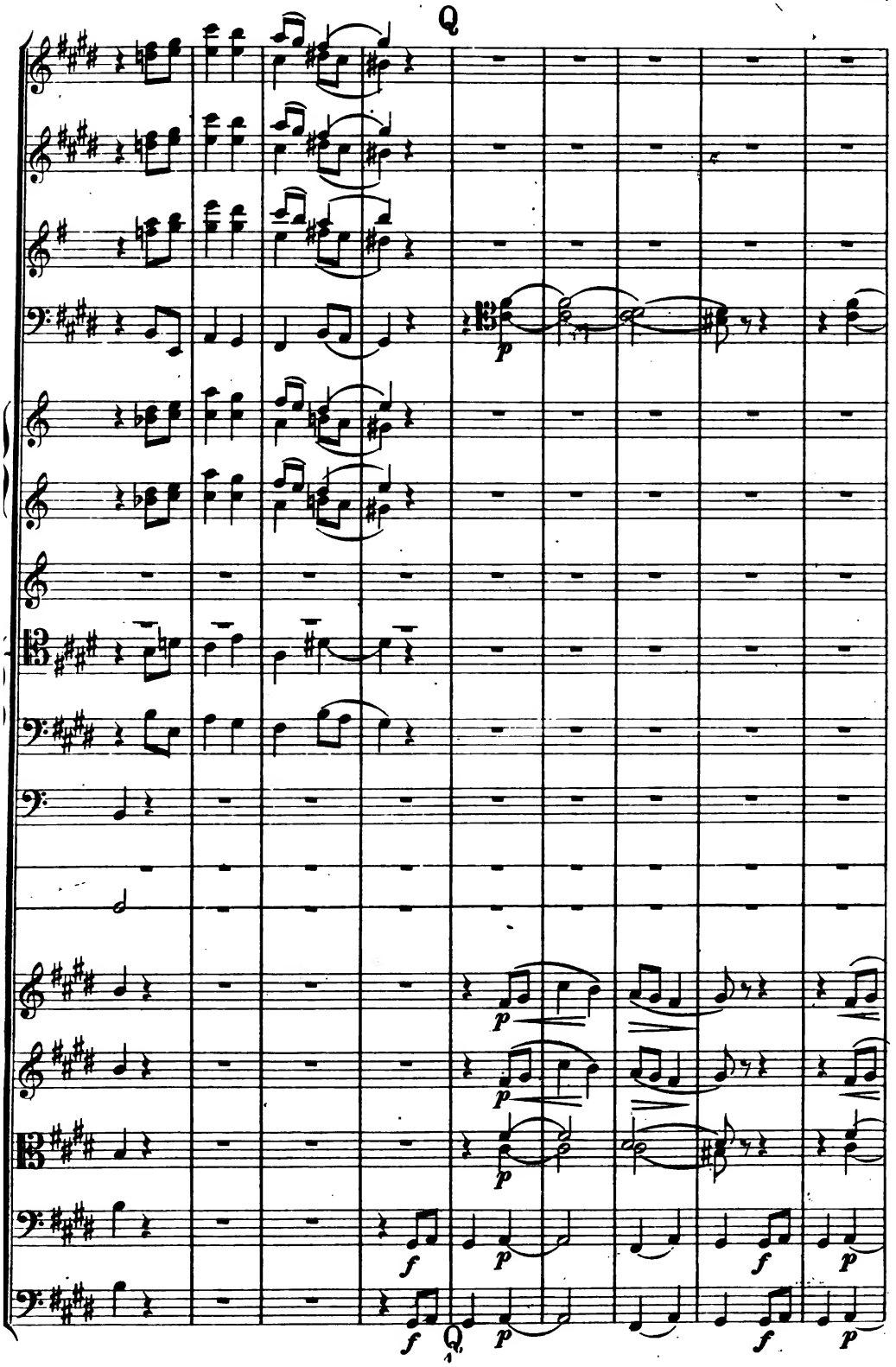

p
p
sfp
0
p
p
p

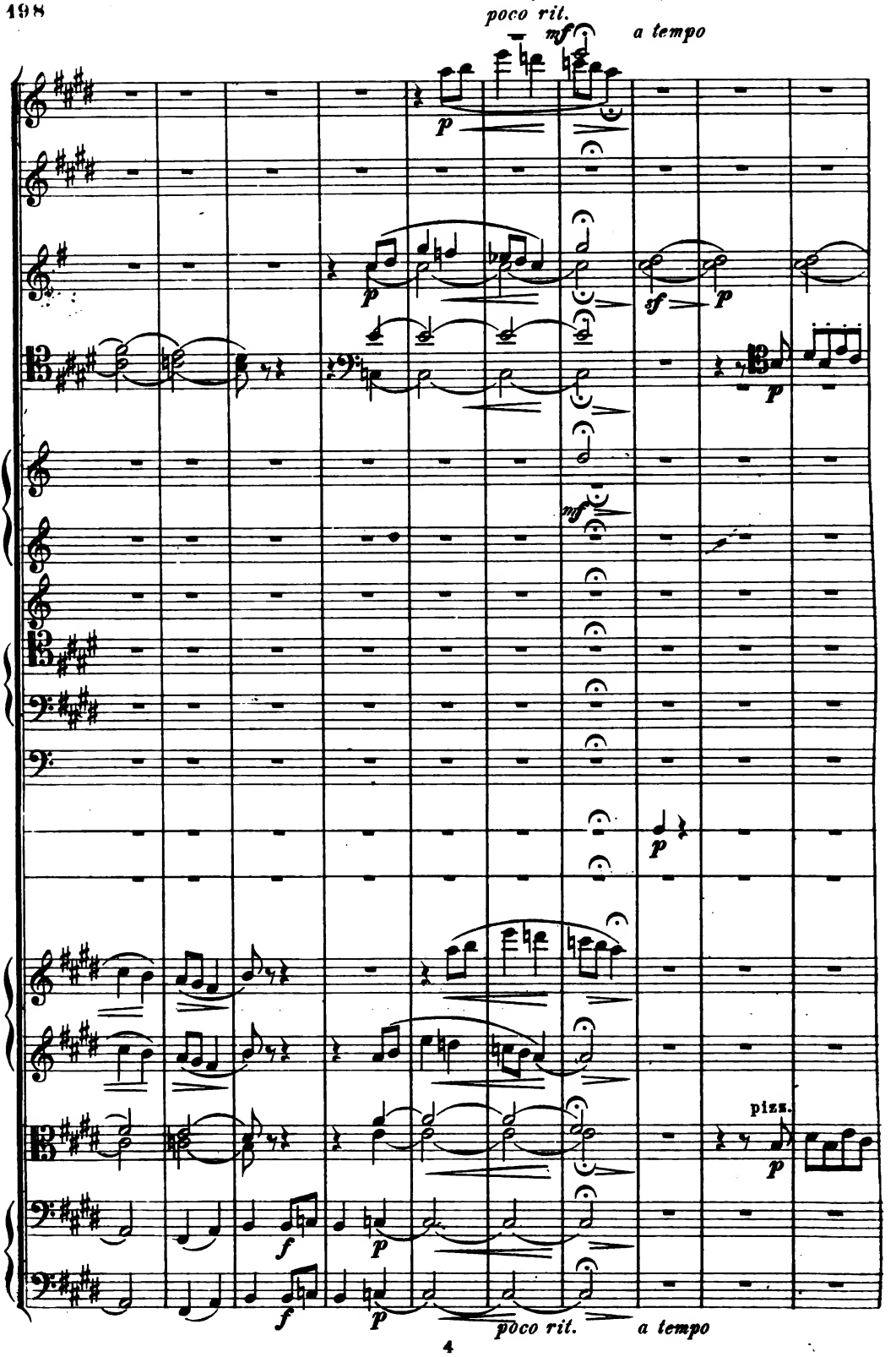

a 2.
O
mf
f
p
f>mf
O

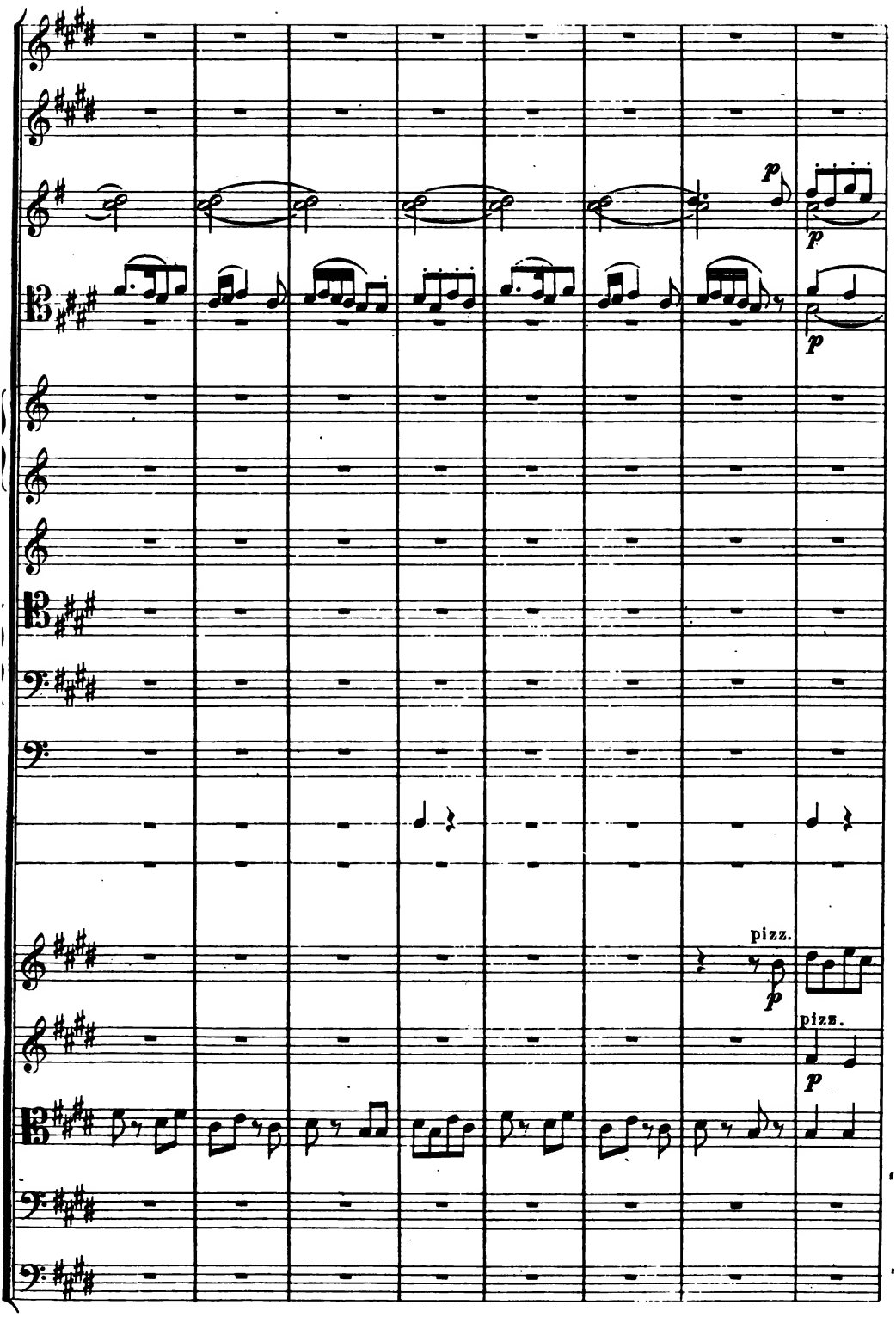

a 2.
mf
ff
f
a 2.
div.

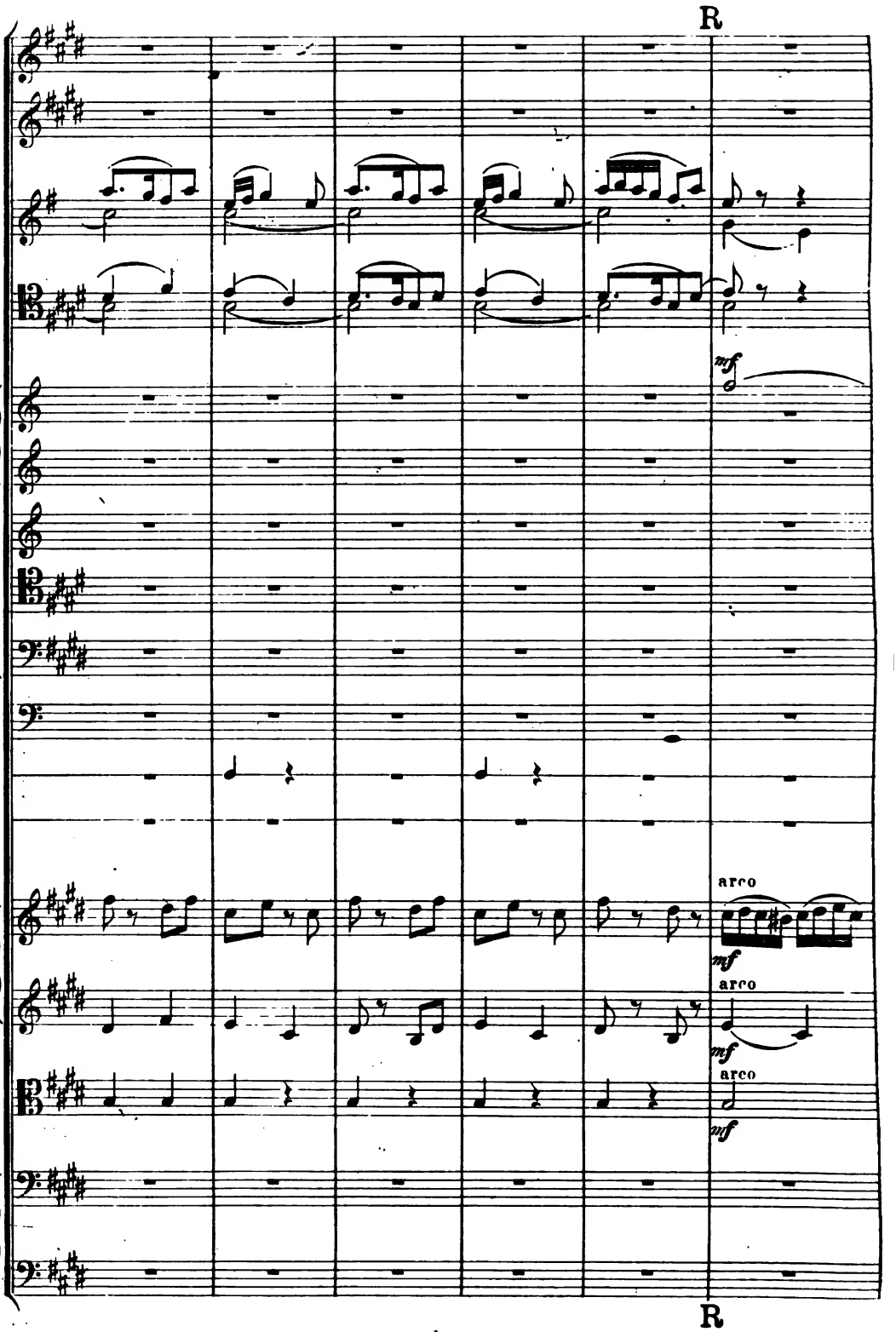

P
non div.
P

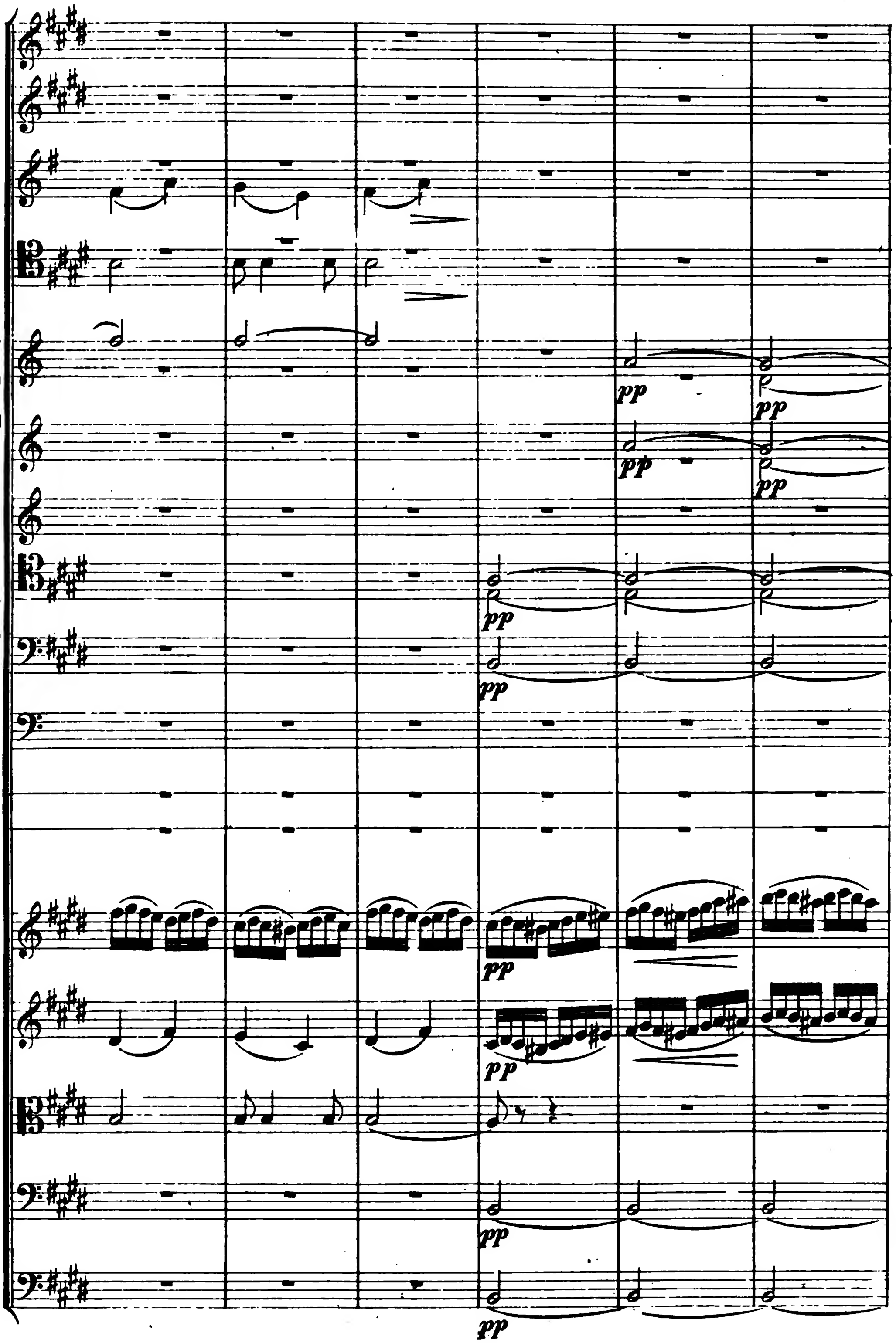

a 2.
ff
ff
ff
ff
ff

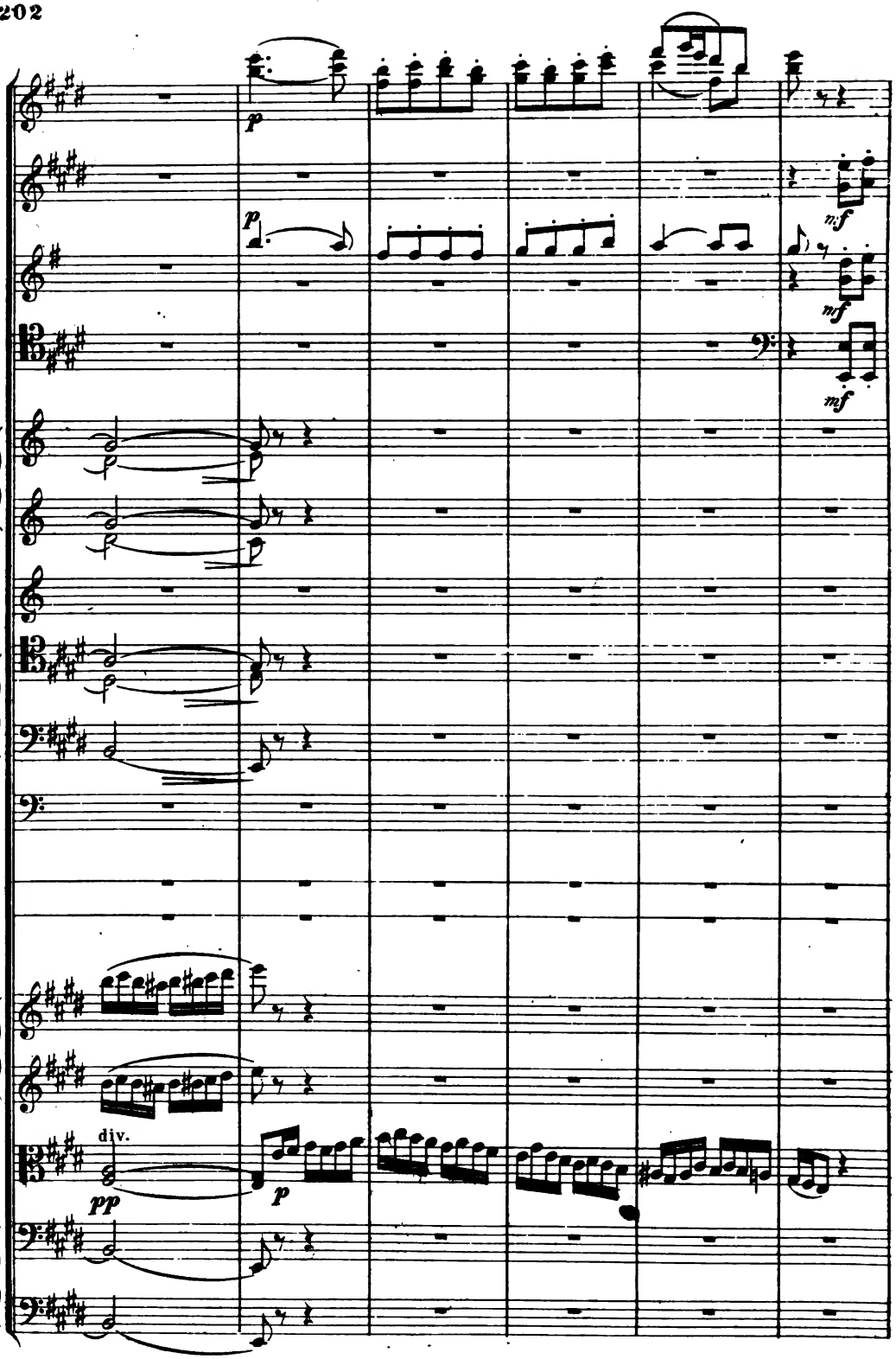

Q
p
p
p
p
p
f
p
f
p
f
Q
p
f
p
f
p

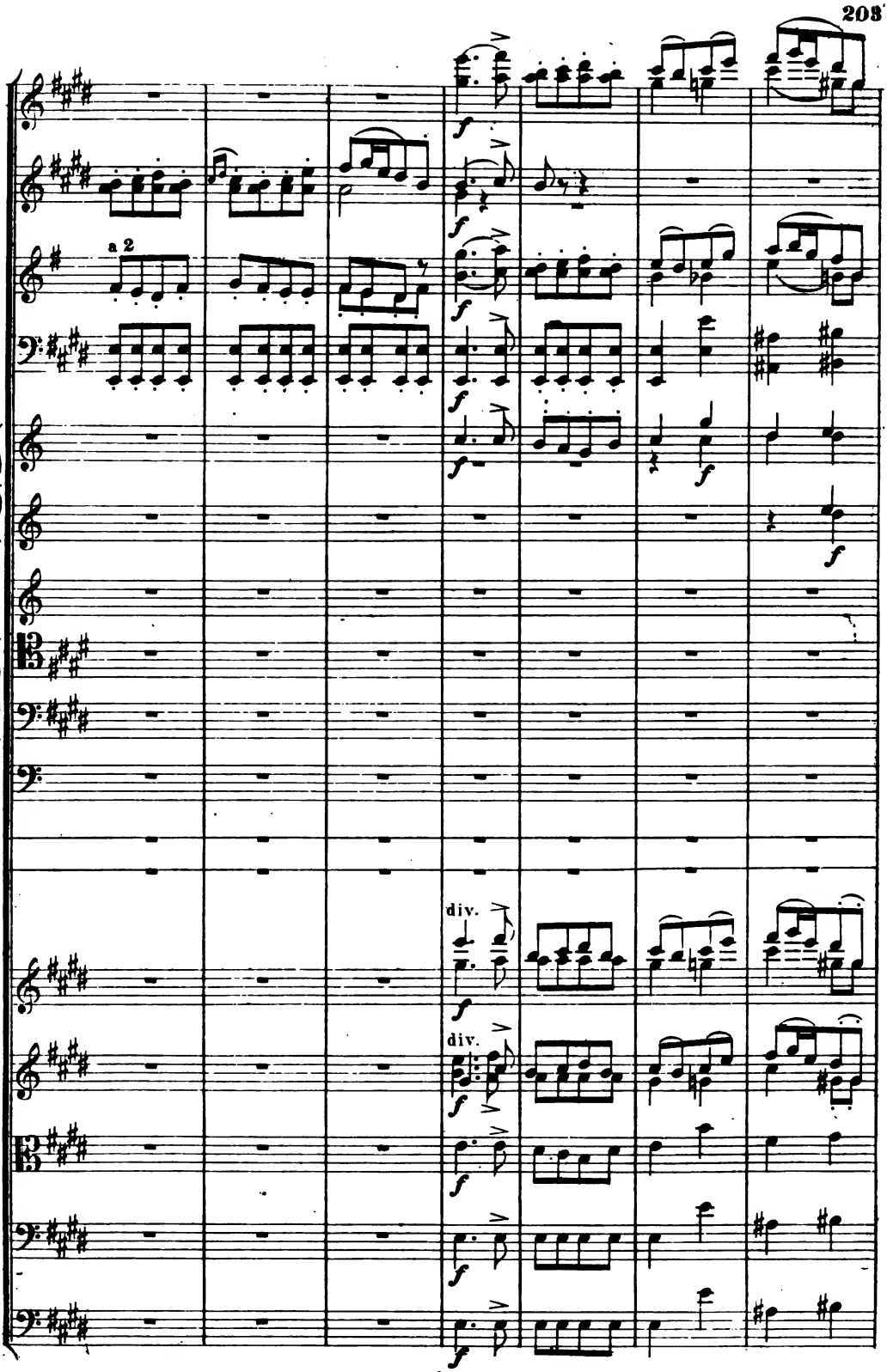

poco rit.
mf
a tempo
p
p
sf
p
p
mf
p
pizz.
p
f
p
f
p
poco rit.
a tempo

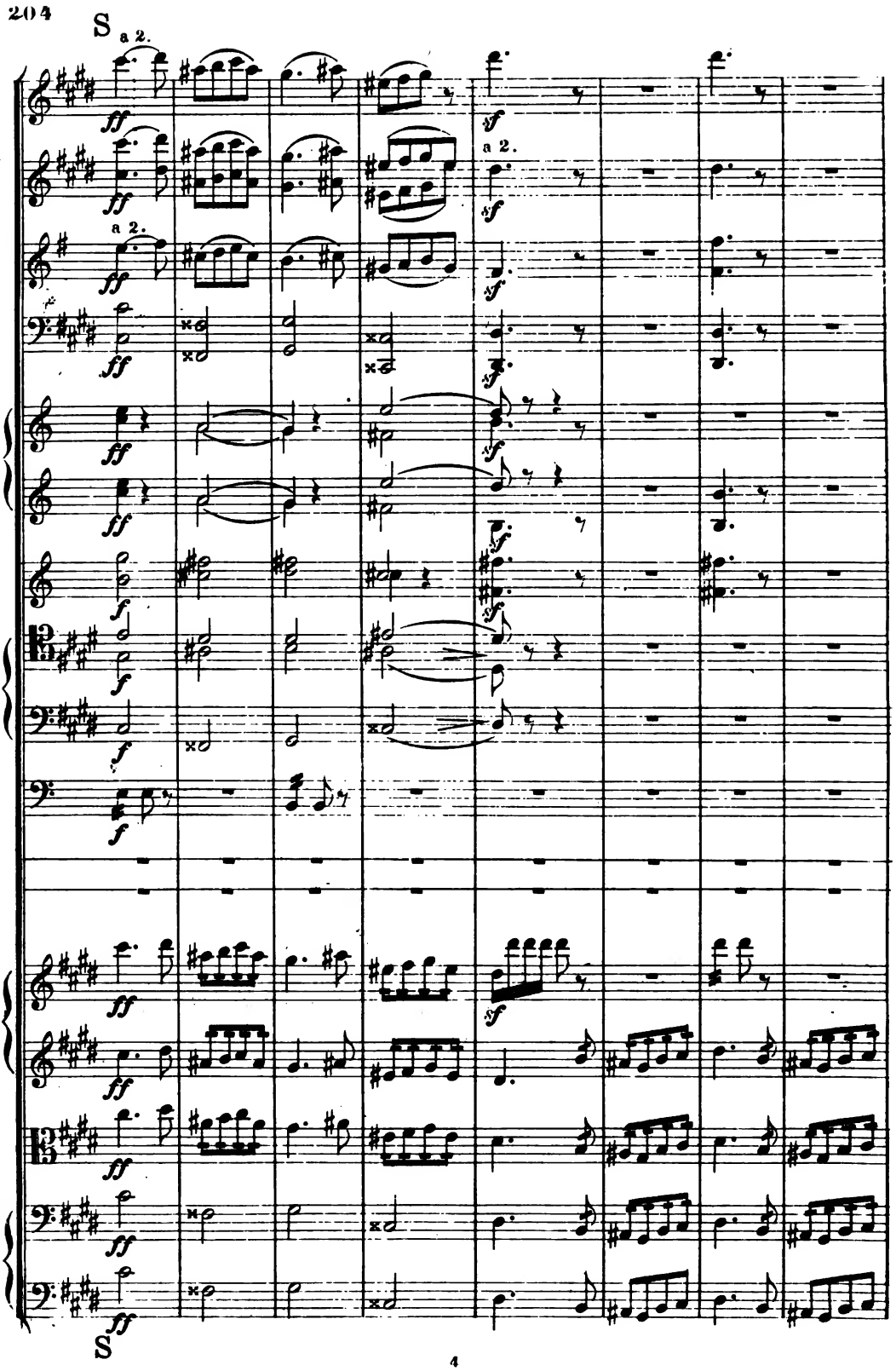

p
p
p
pizz.
p
pizz.
p

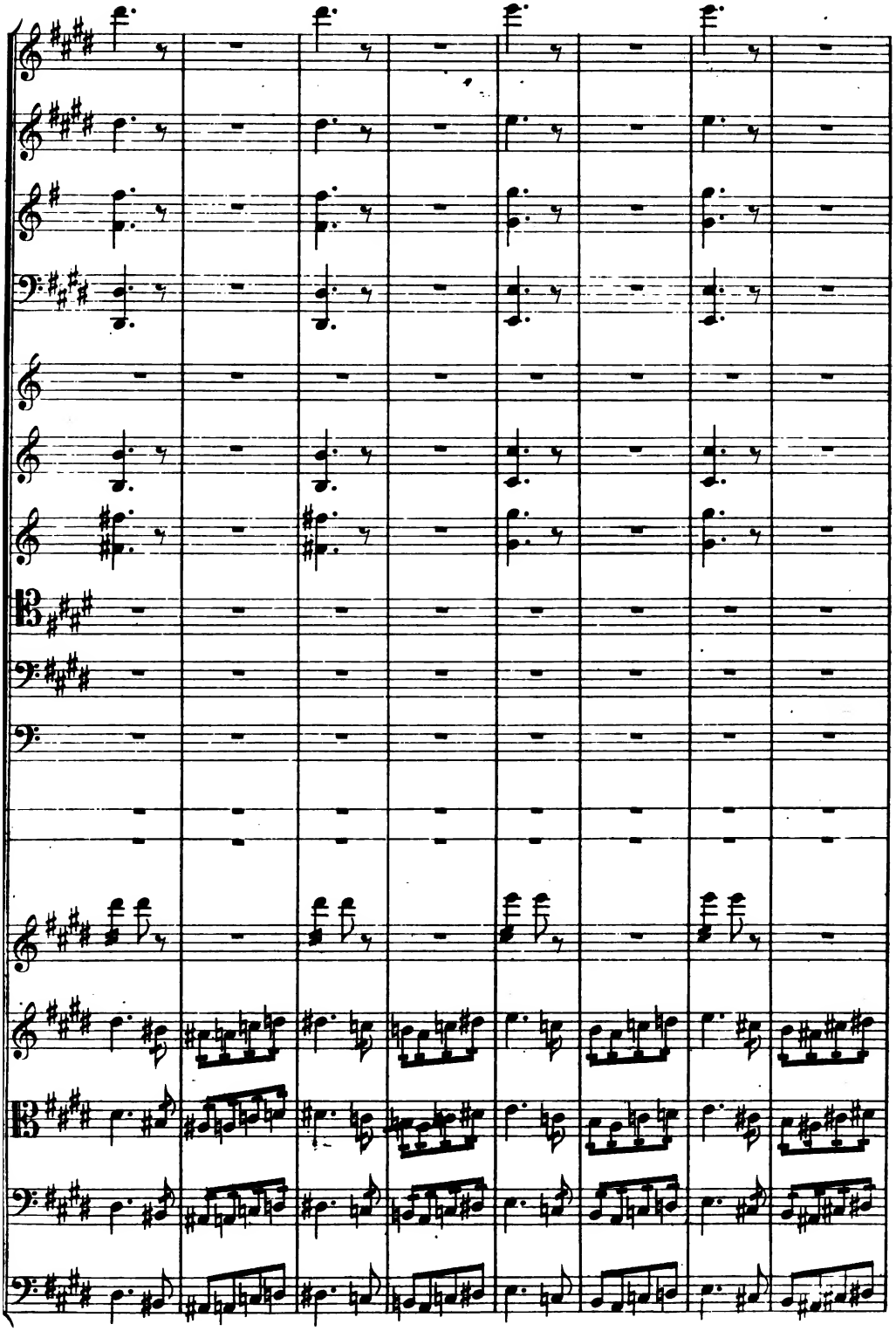

R
mf
arco
mf
arco
mf
arco
mf
R

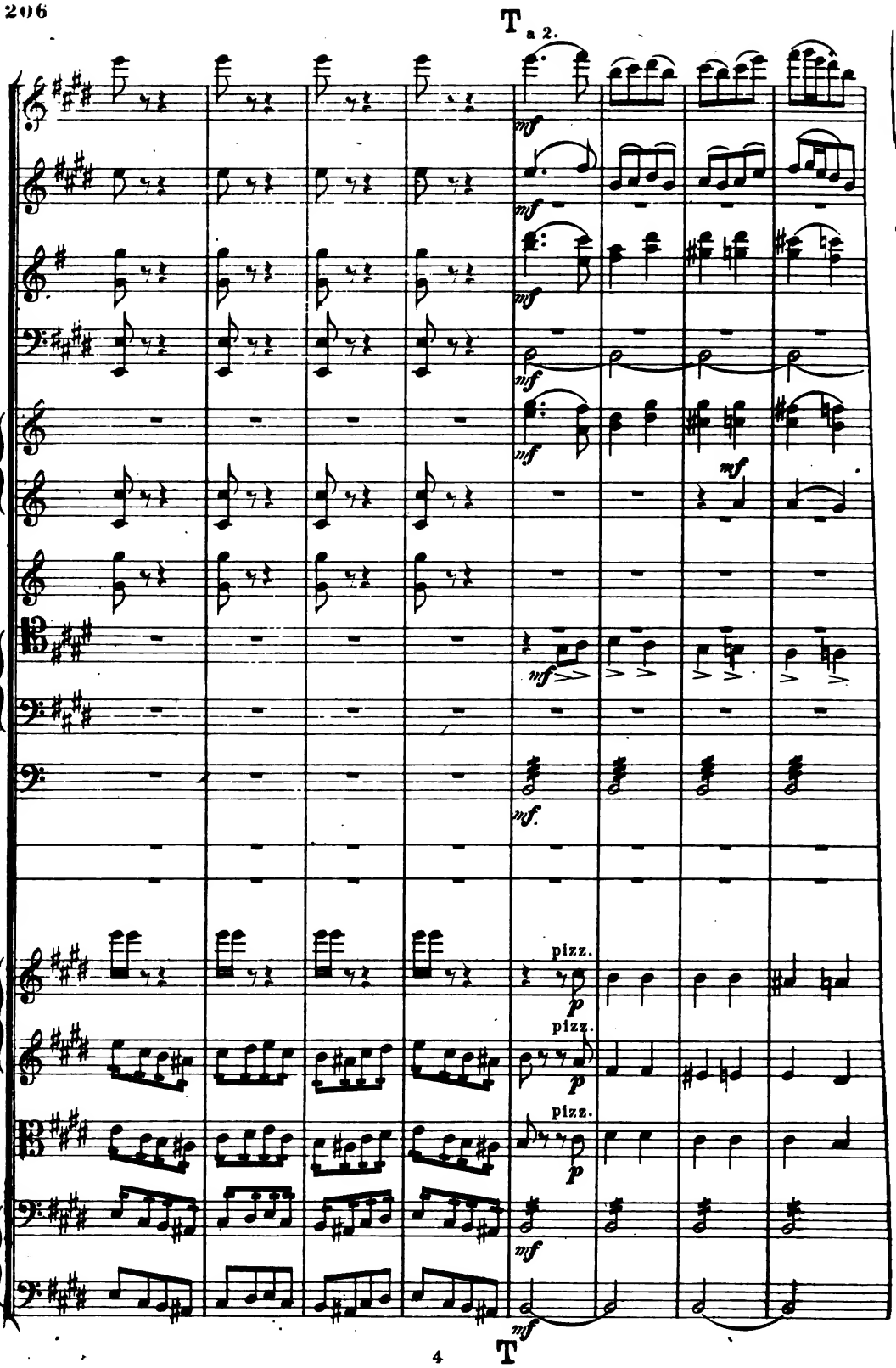

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

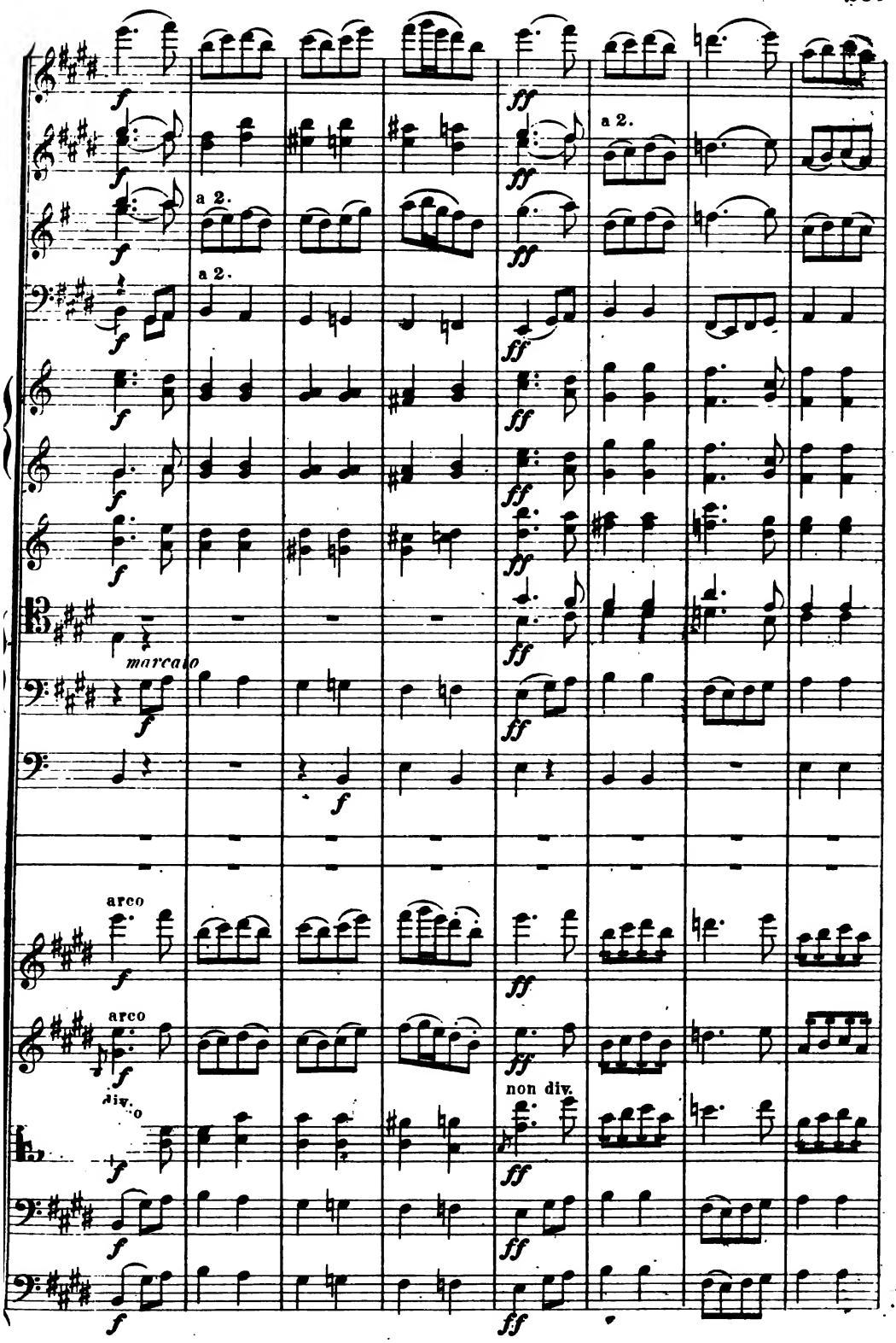

p
p
n:f
mf
mf
div.
pp
p

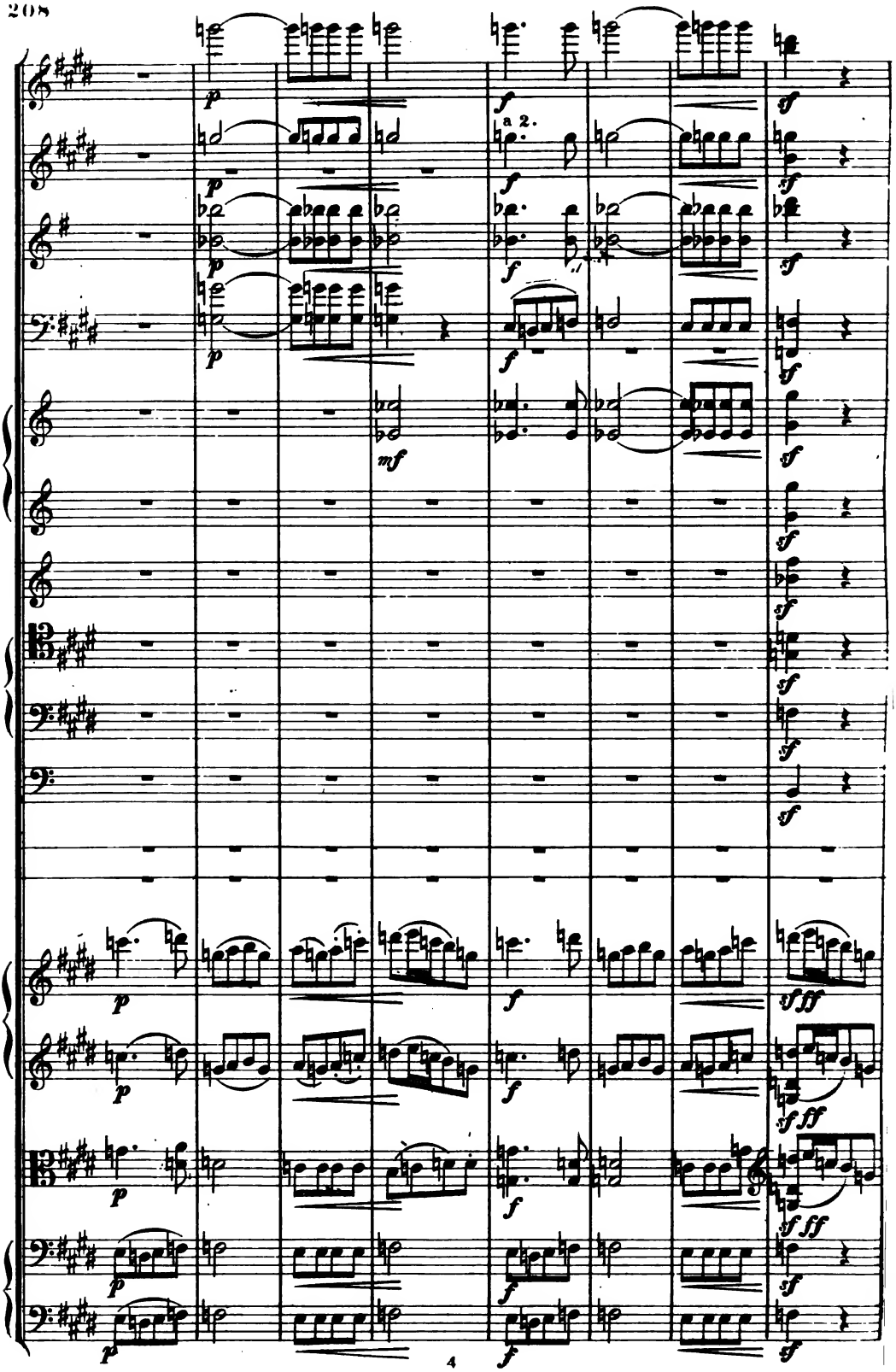

a 2
div.
div.

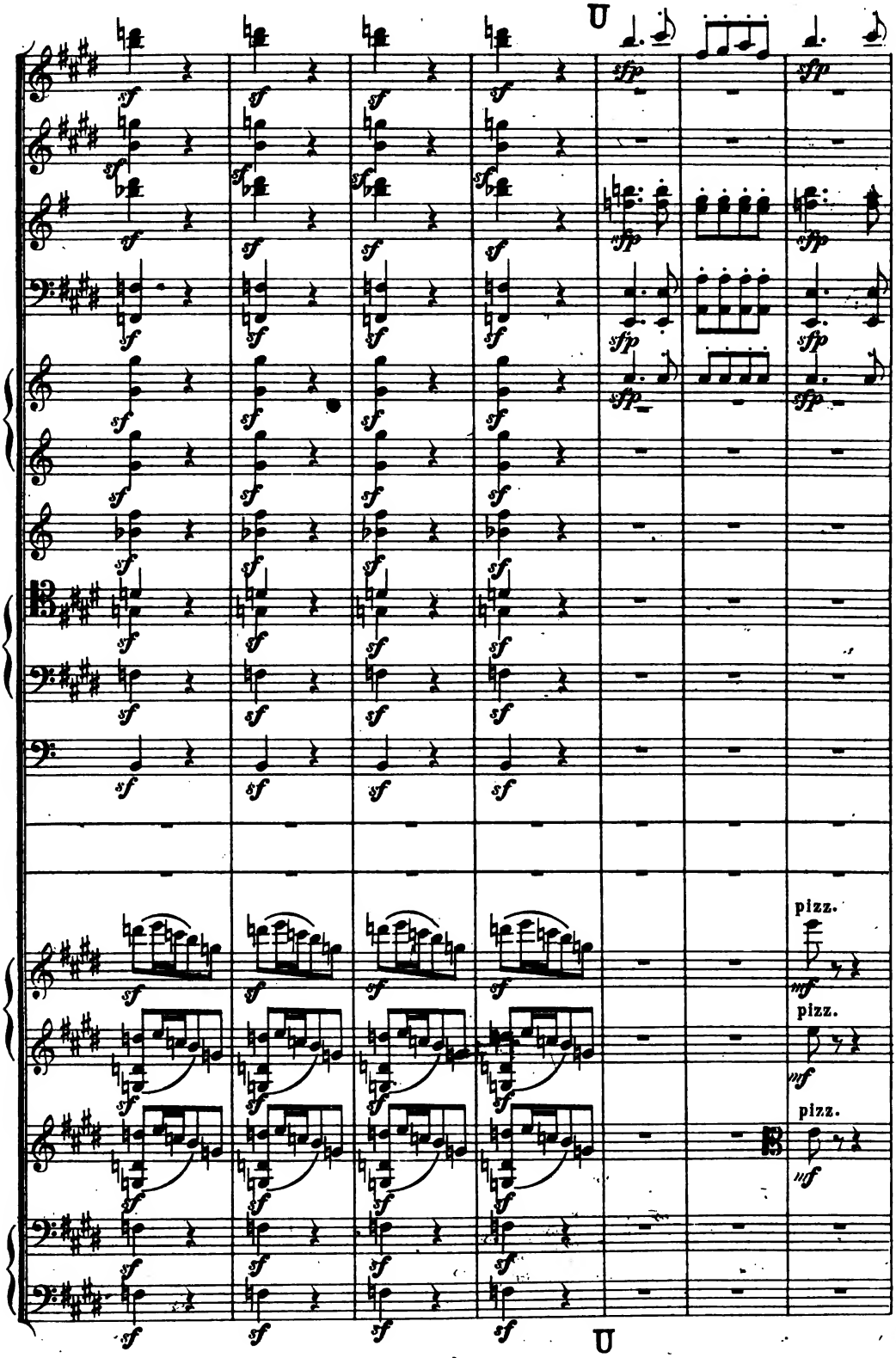

S
a 2.
a 2.
a 2.
S

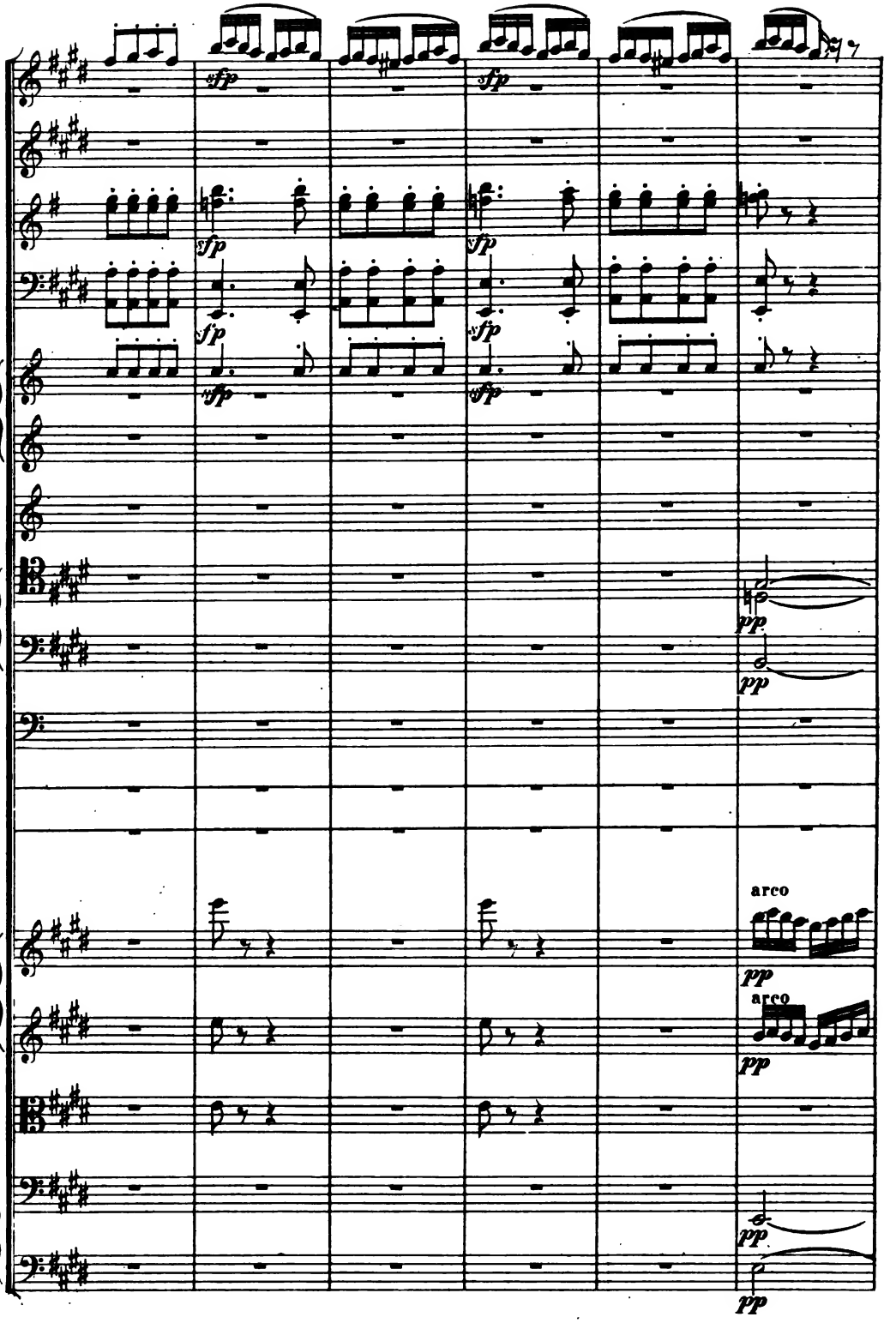


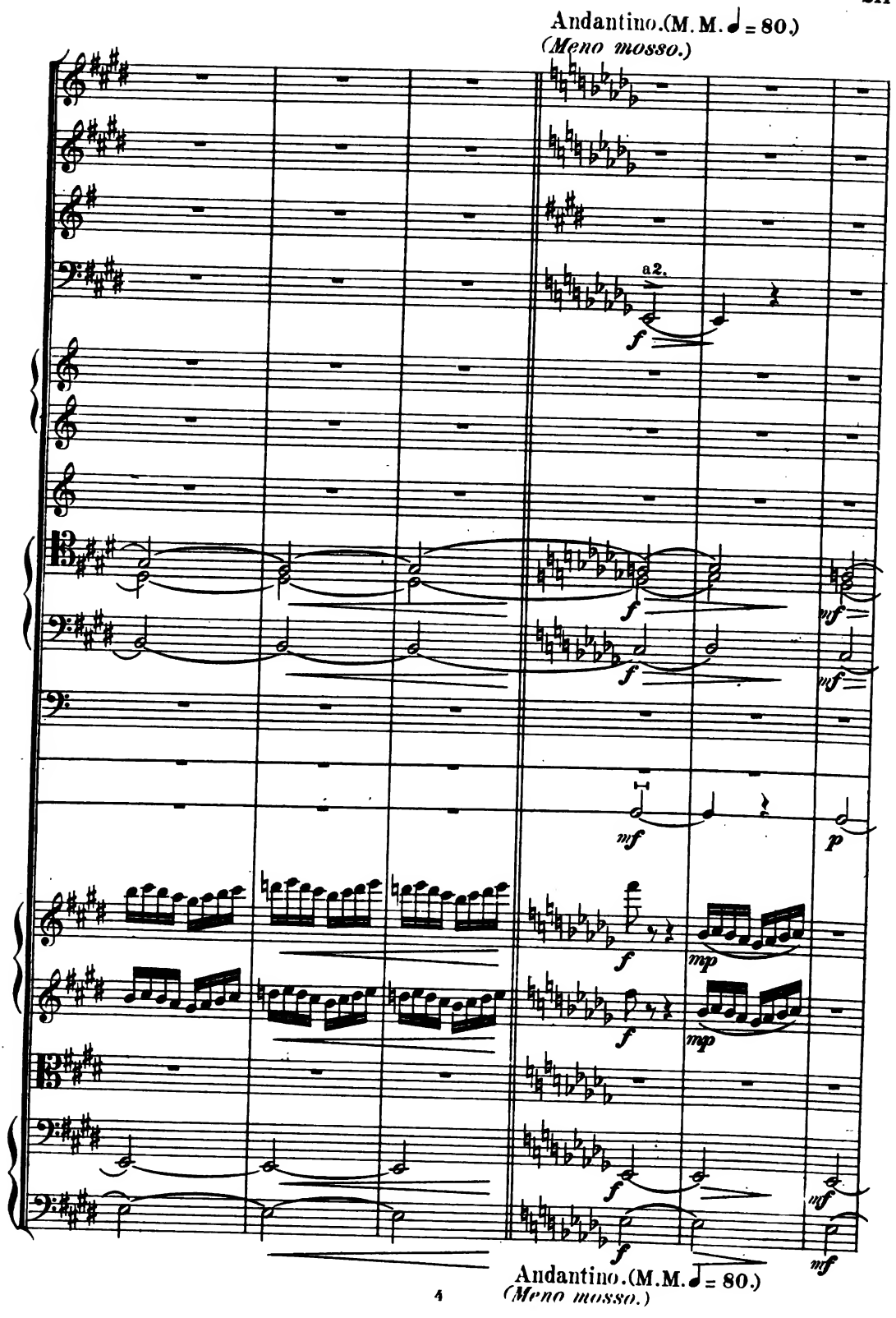

T
a 2.
mf
mf
mf
mf
mf
mf
mf
mf.
pizz.
p
pizz.
p
pizz.
p
mf
mf
T

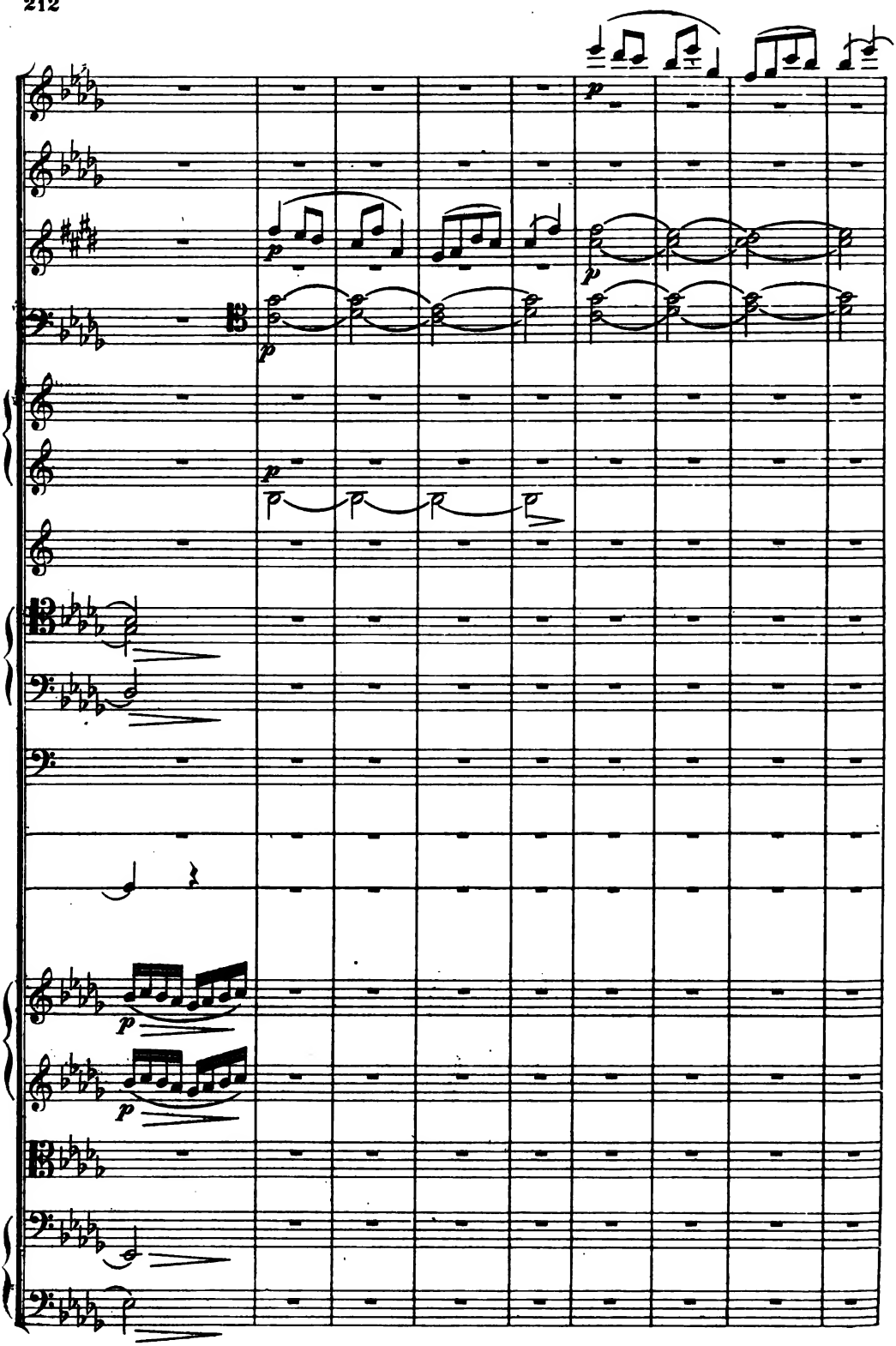

a 2.
a 2.
a 2.
marcato
arco
arco
div.
non div.

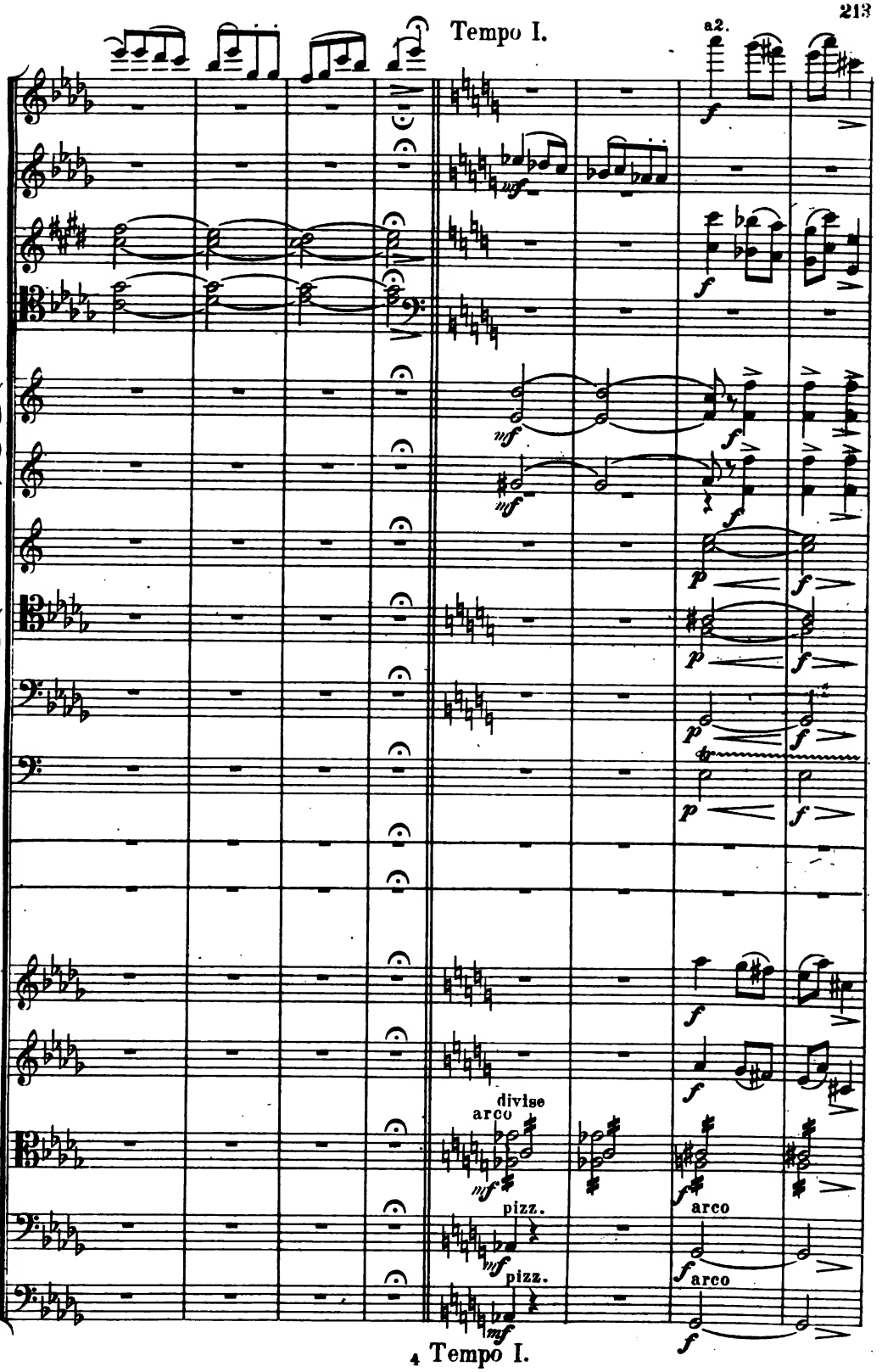

a 2.


U
pizz.
pizz.
pizz.
U

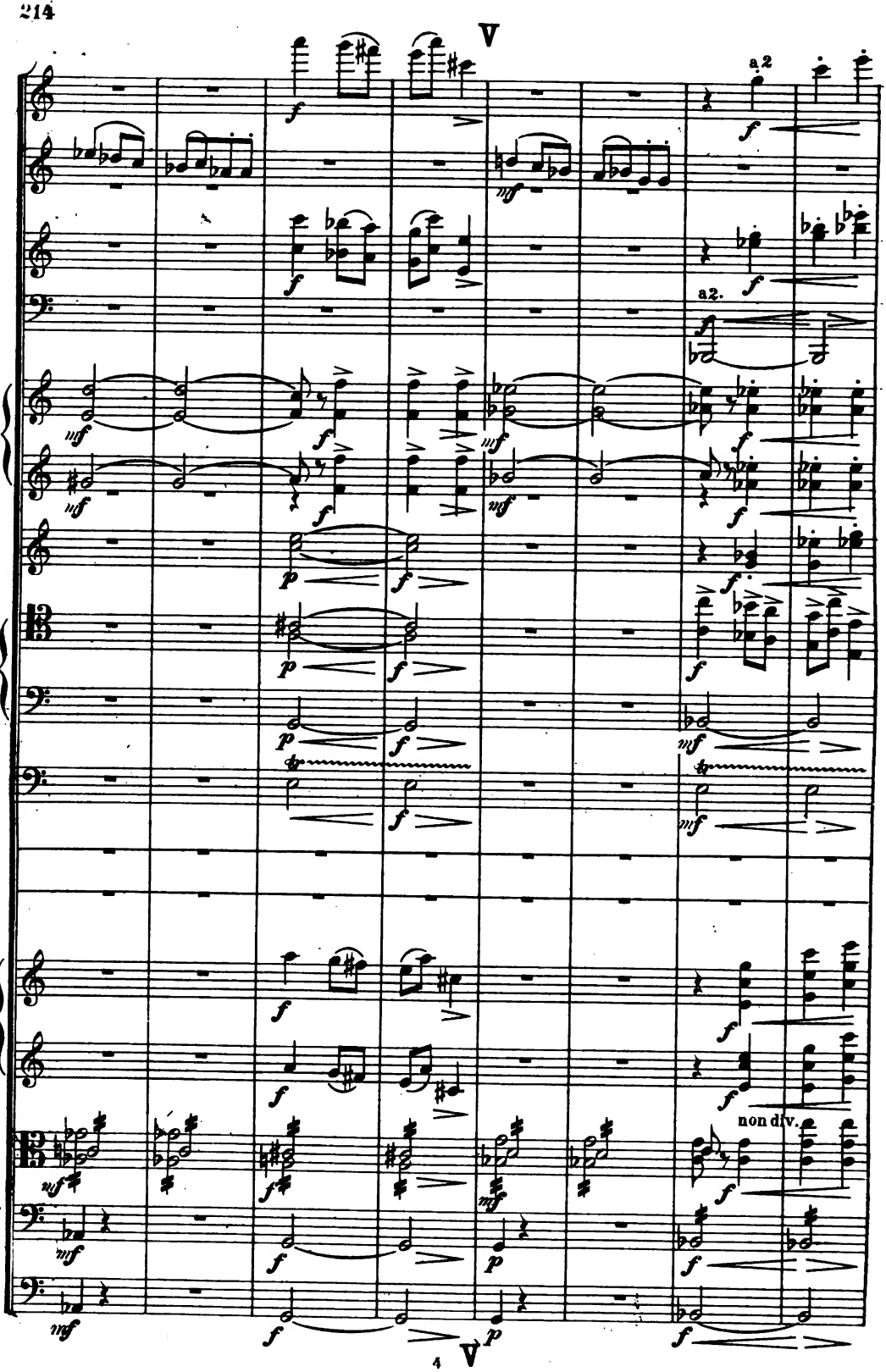

sfp
pp
arco

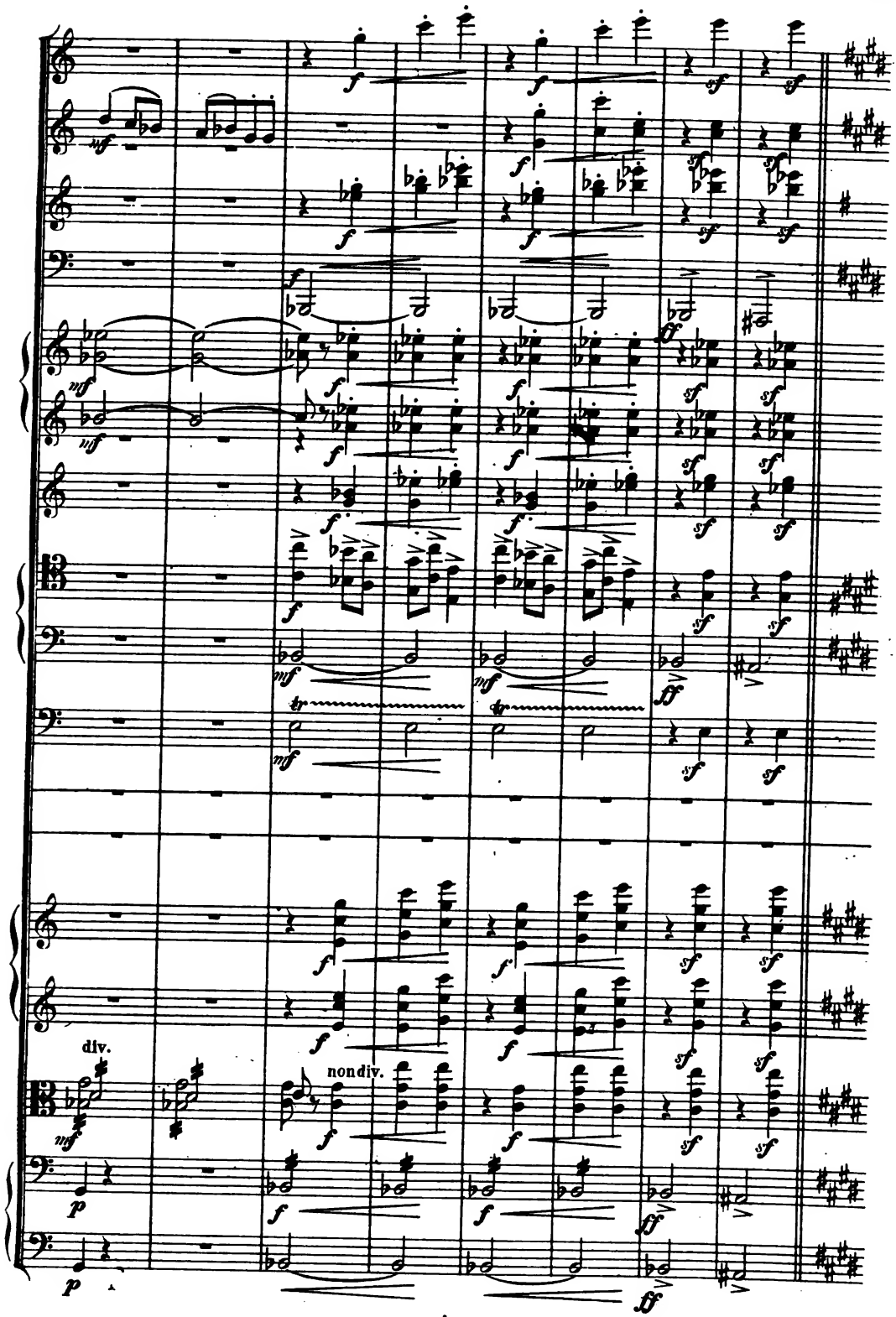

Andantino.(M.M. ♩ = 80.)
(Meno mosso.)
a2.
Andantino.(M.M. ♩ = 80.)
(Meno mosso.)

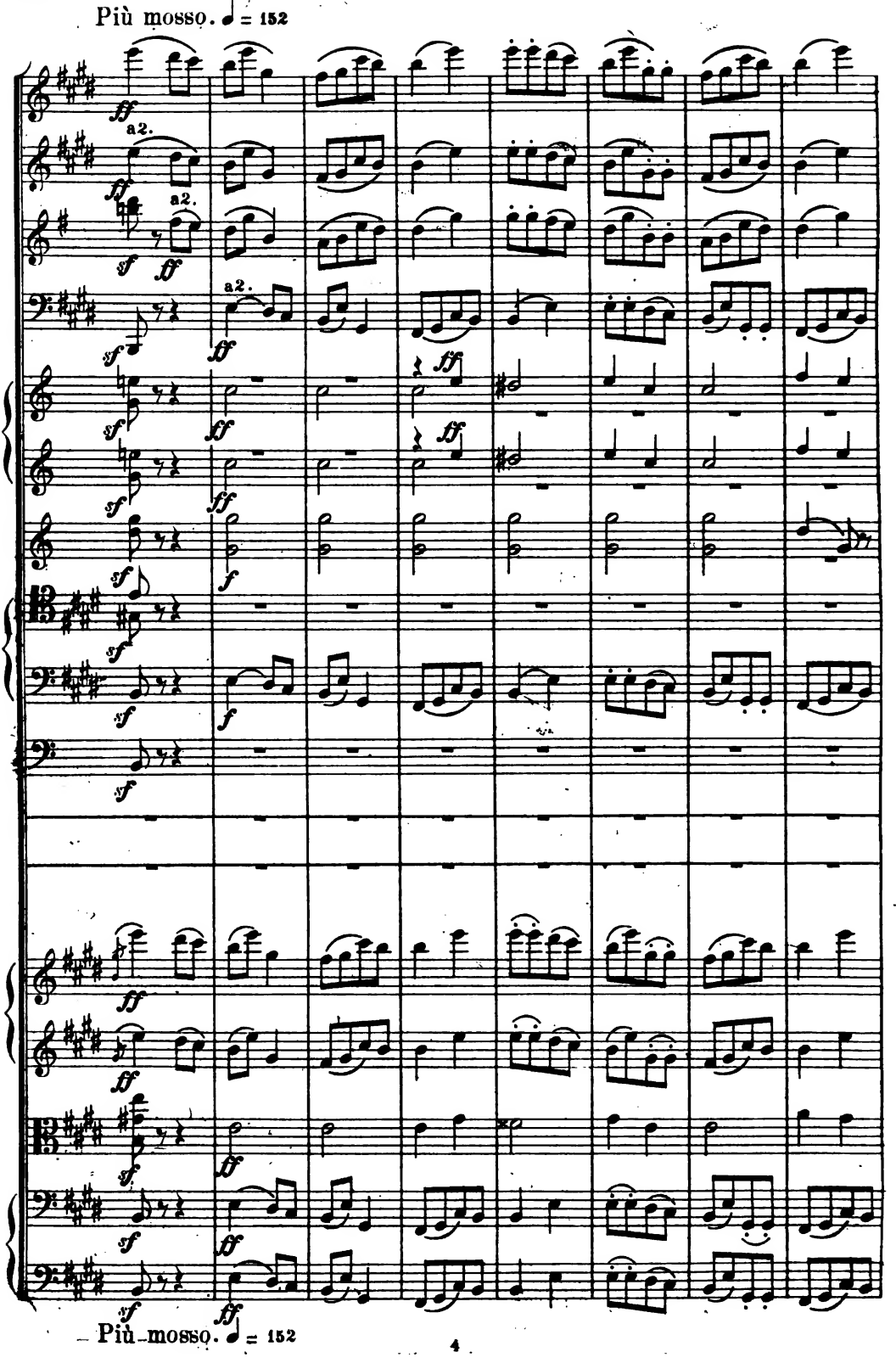


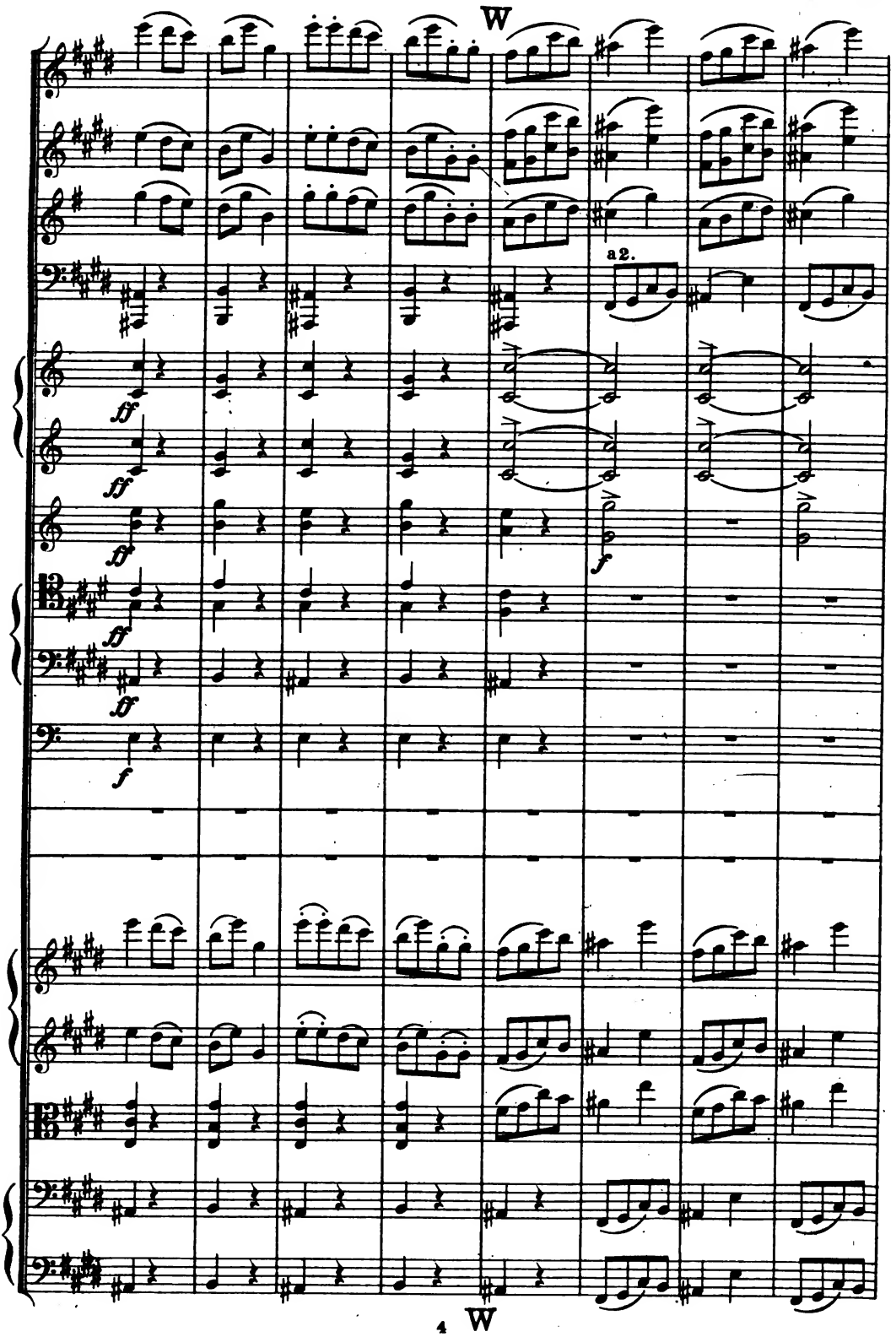


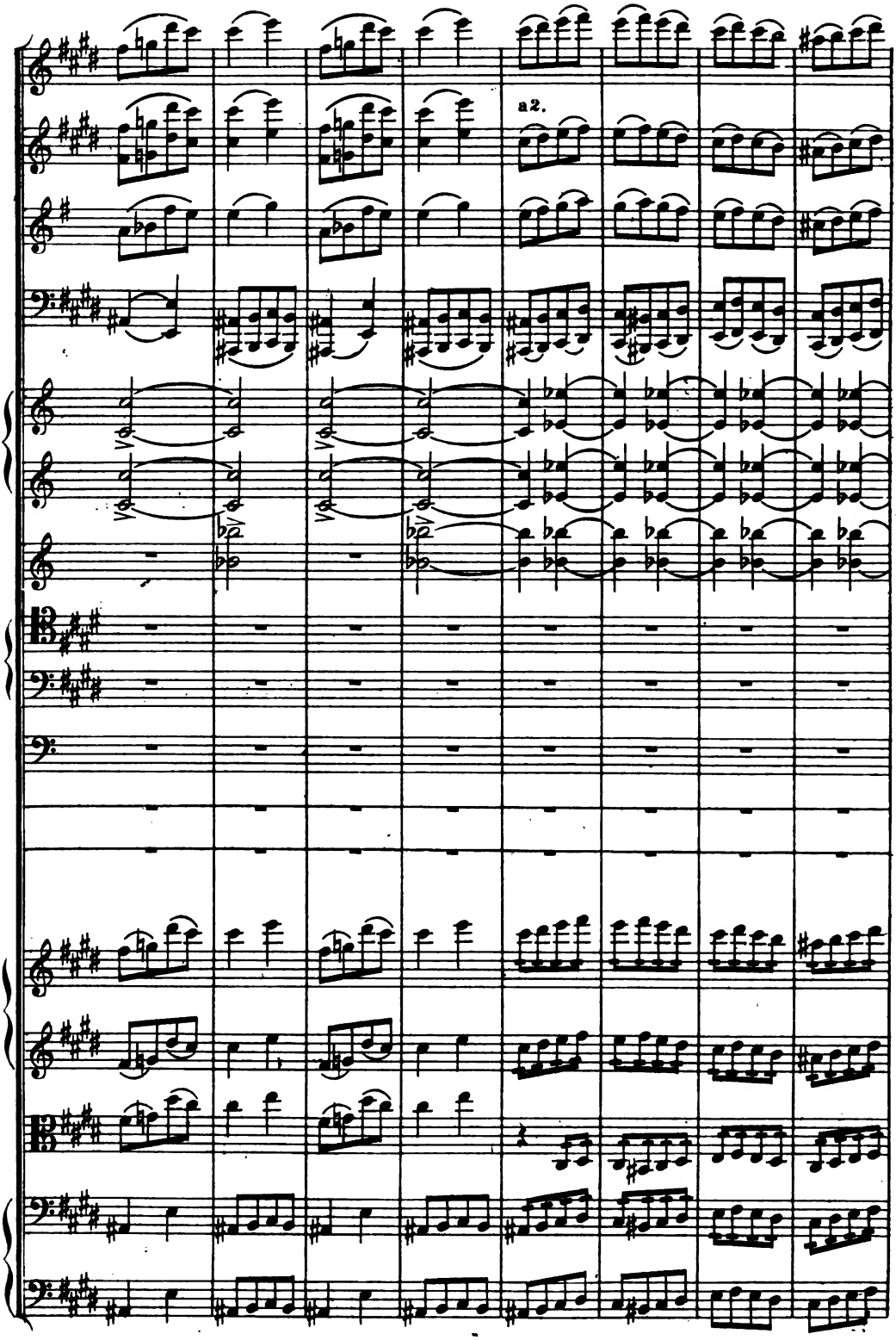
4 Tempo I.


V
a2
a2.
non div.
V


div.
nondiv.


Più mosso. ♩ = 152
a2.
a2.
a2.
Più mosso. ♩ = 152


W
a 2.
ff
ff
ff
ff
ff
f
f
4
W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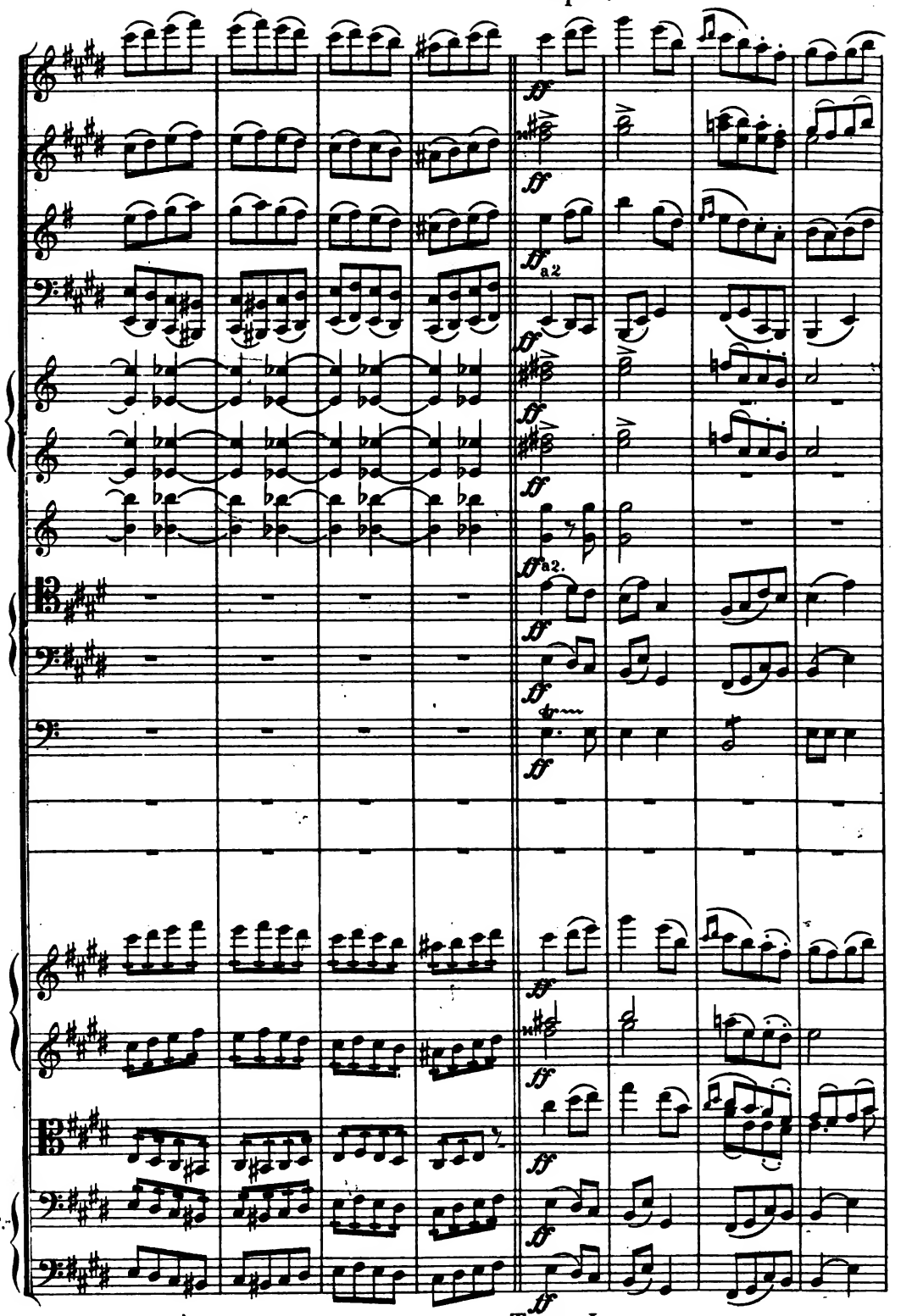

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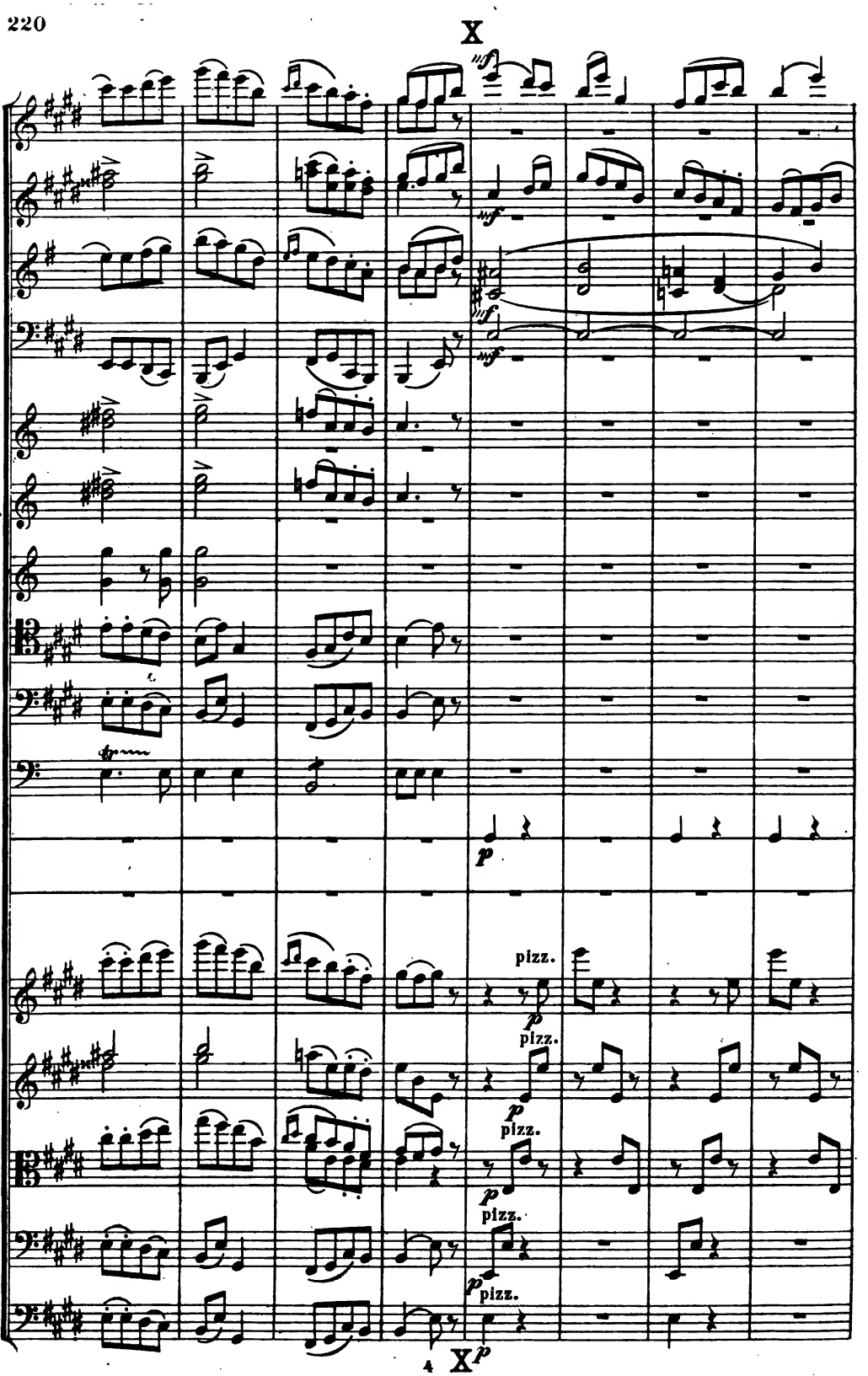
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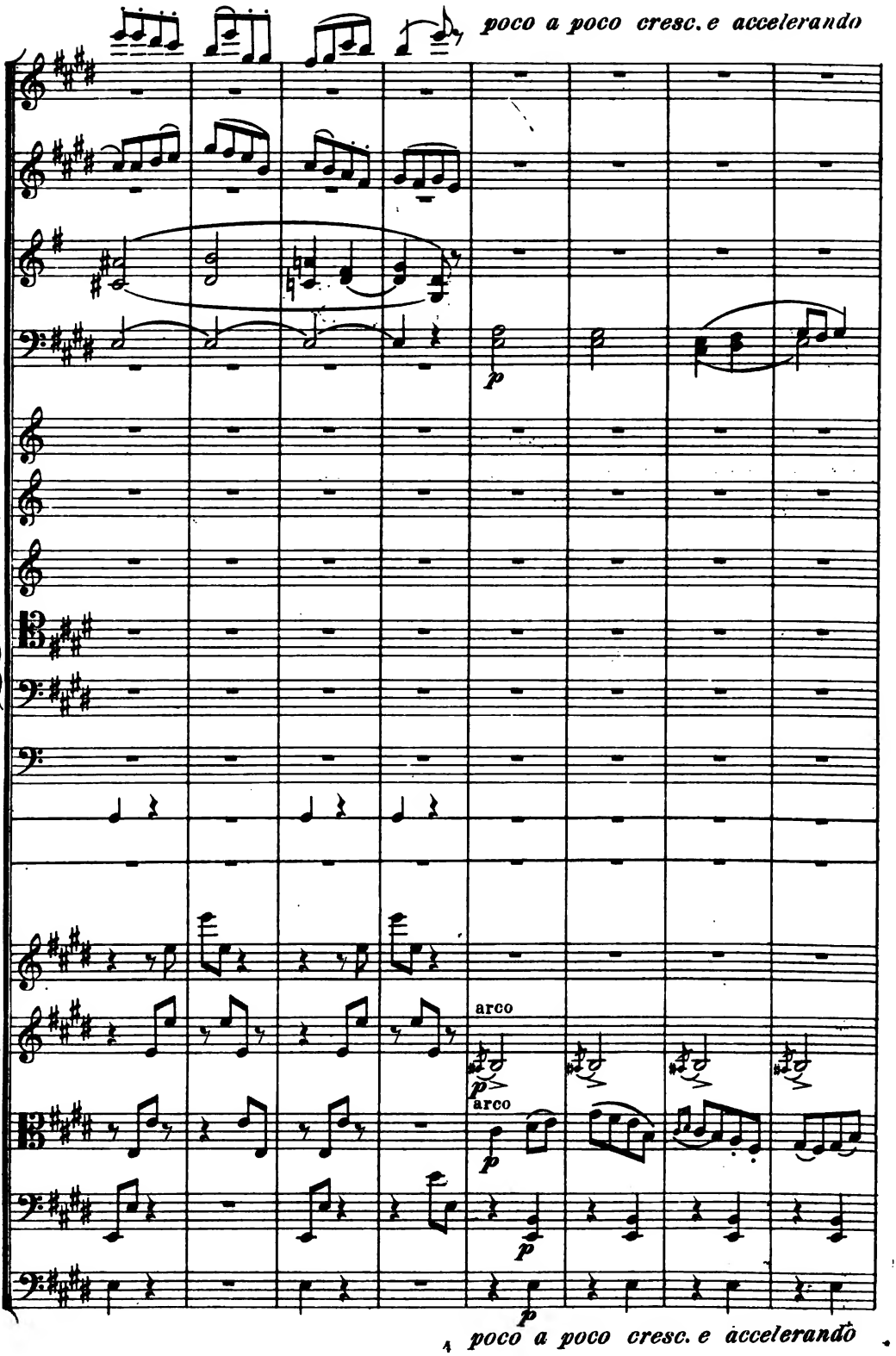
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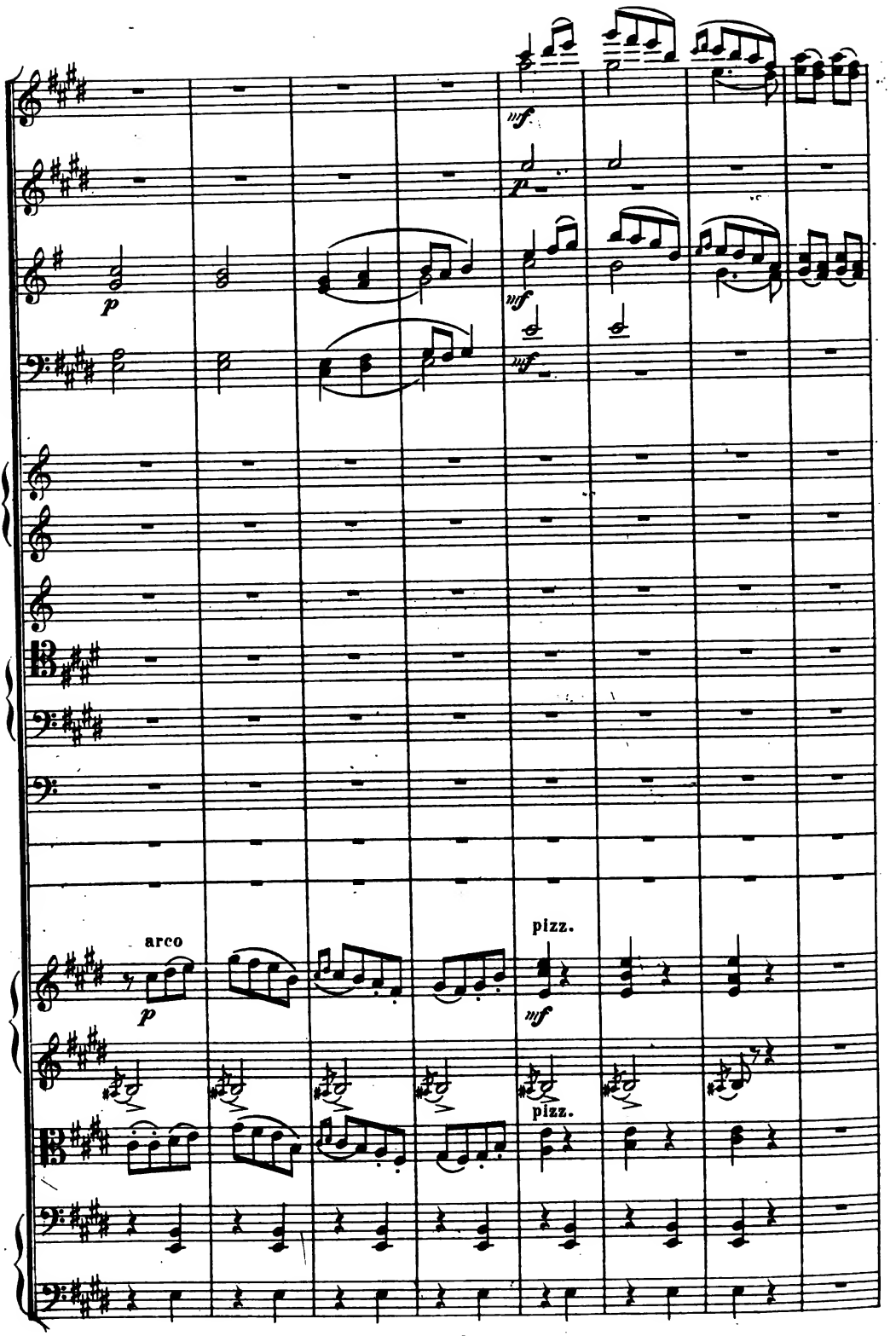
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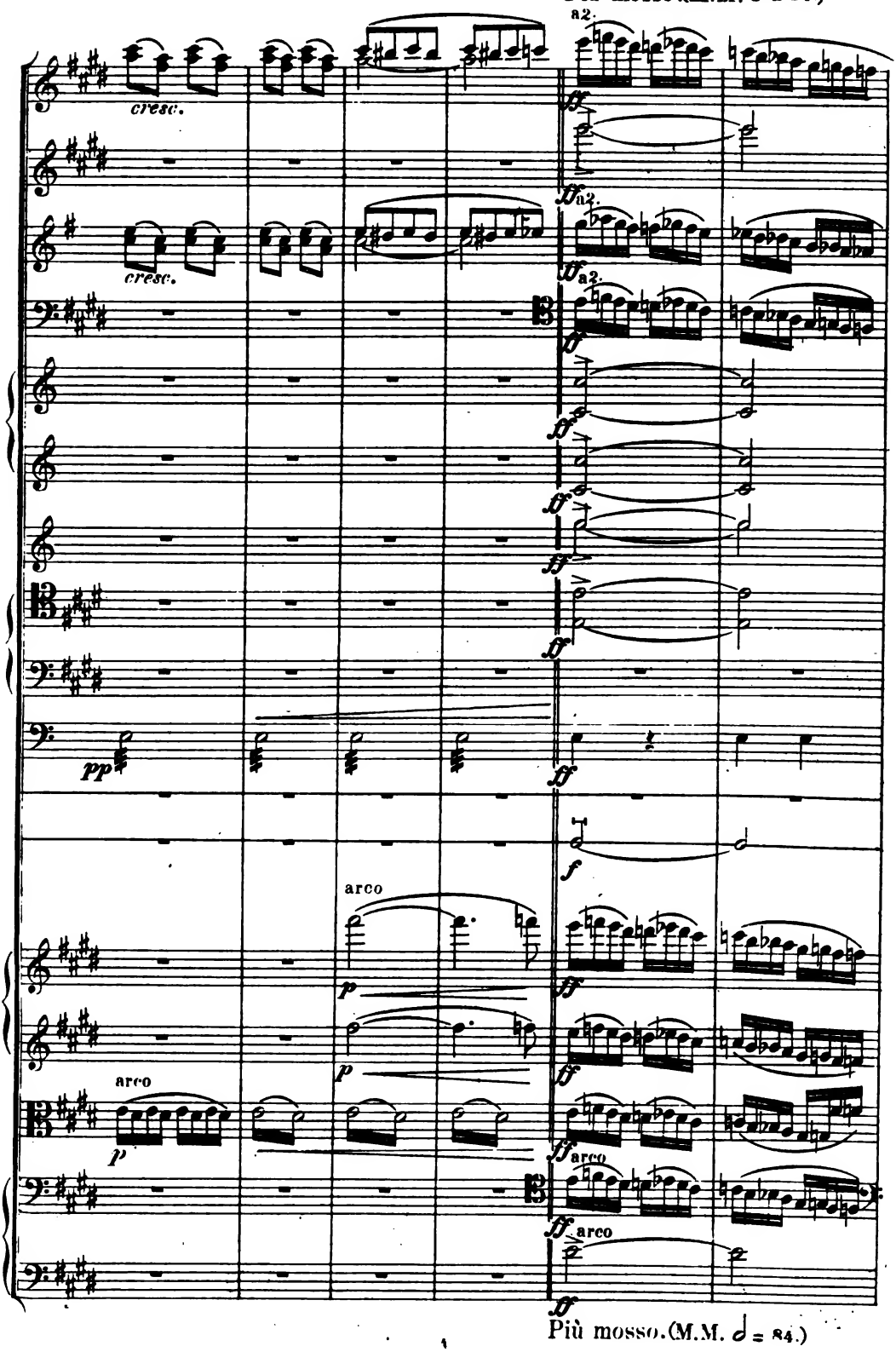
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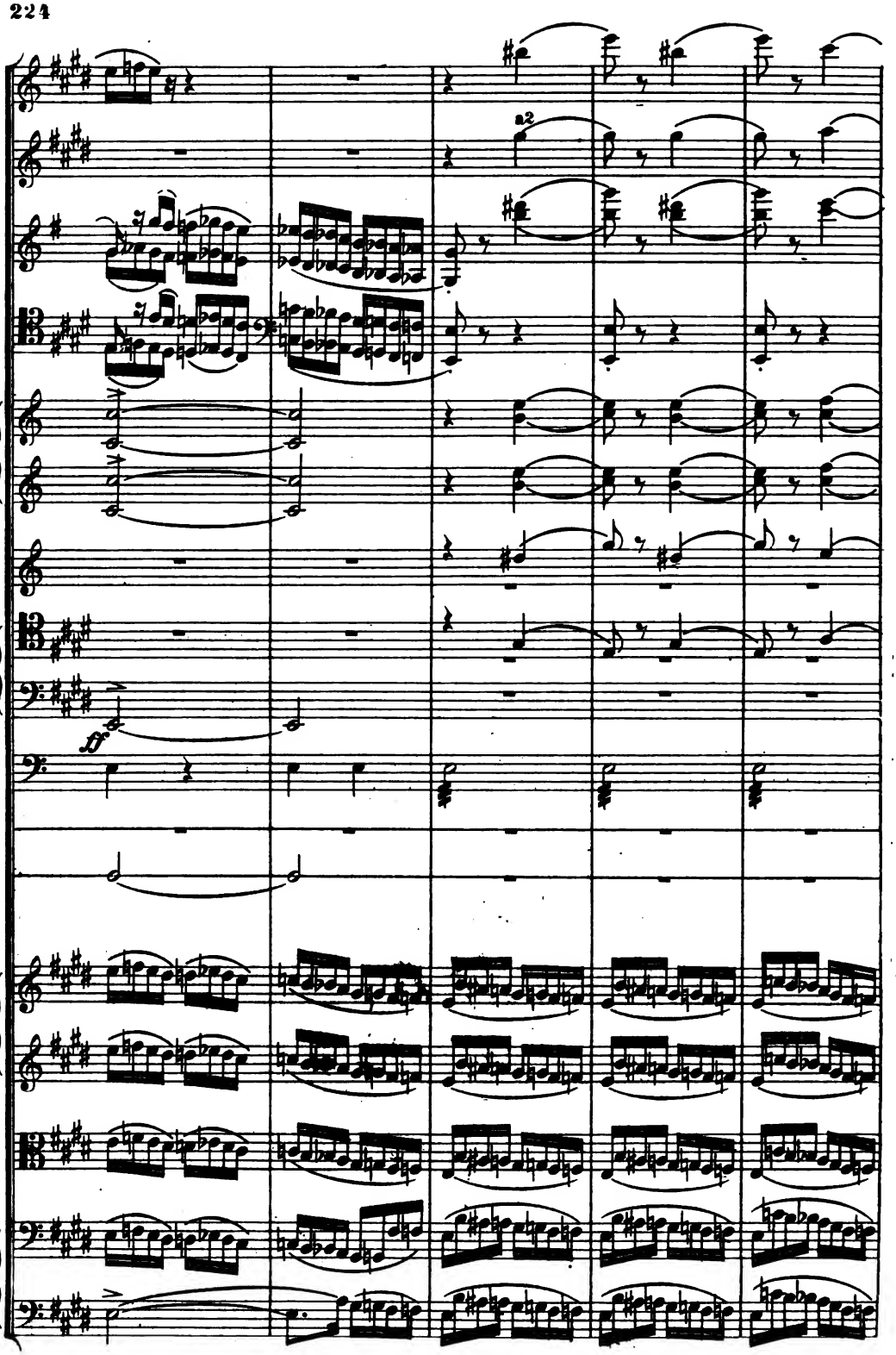
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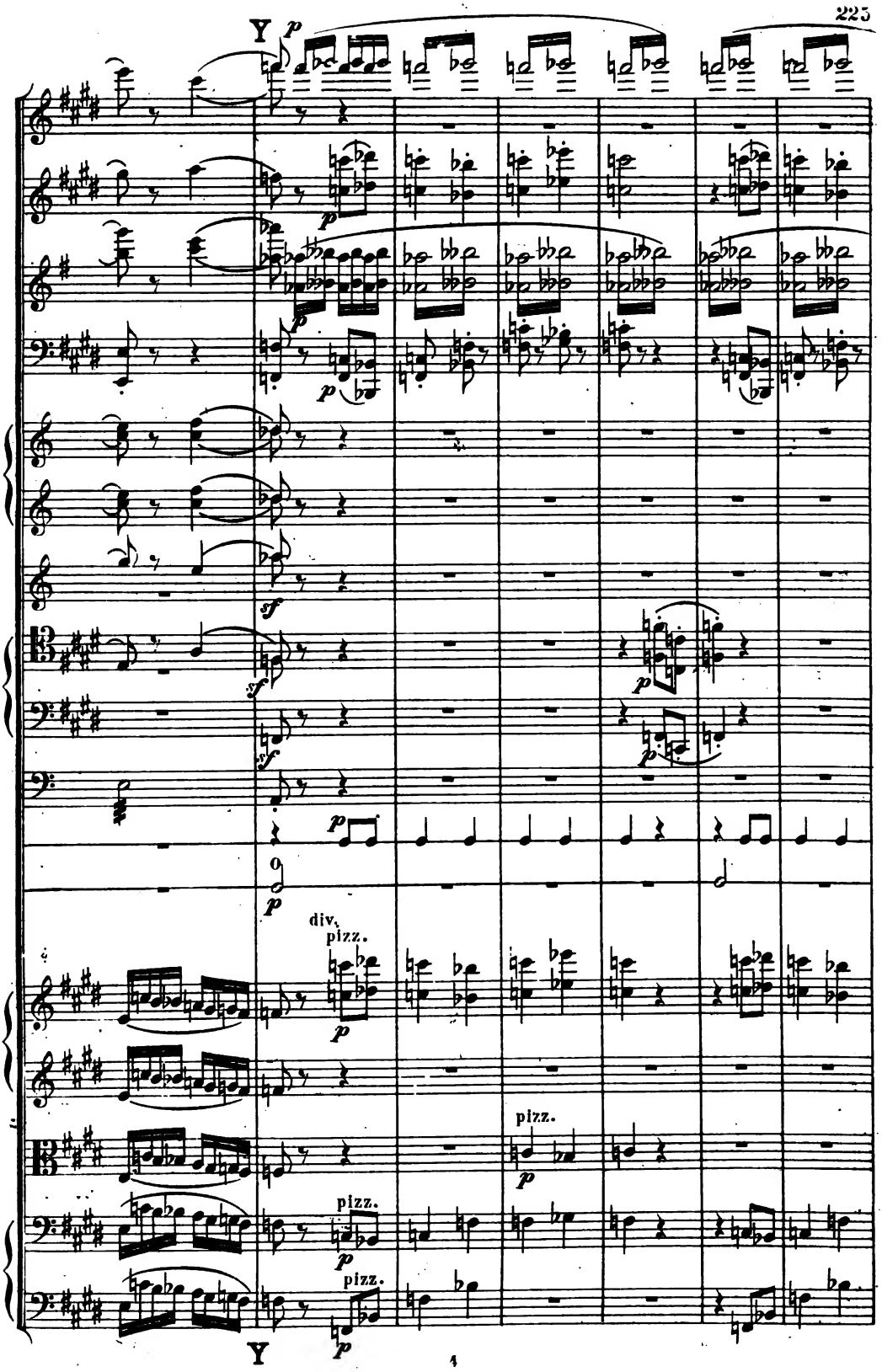
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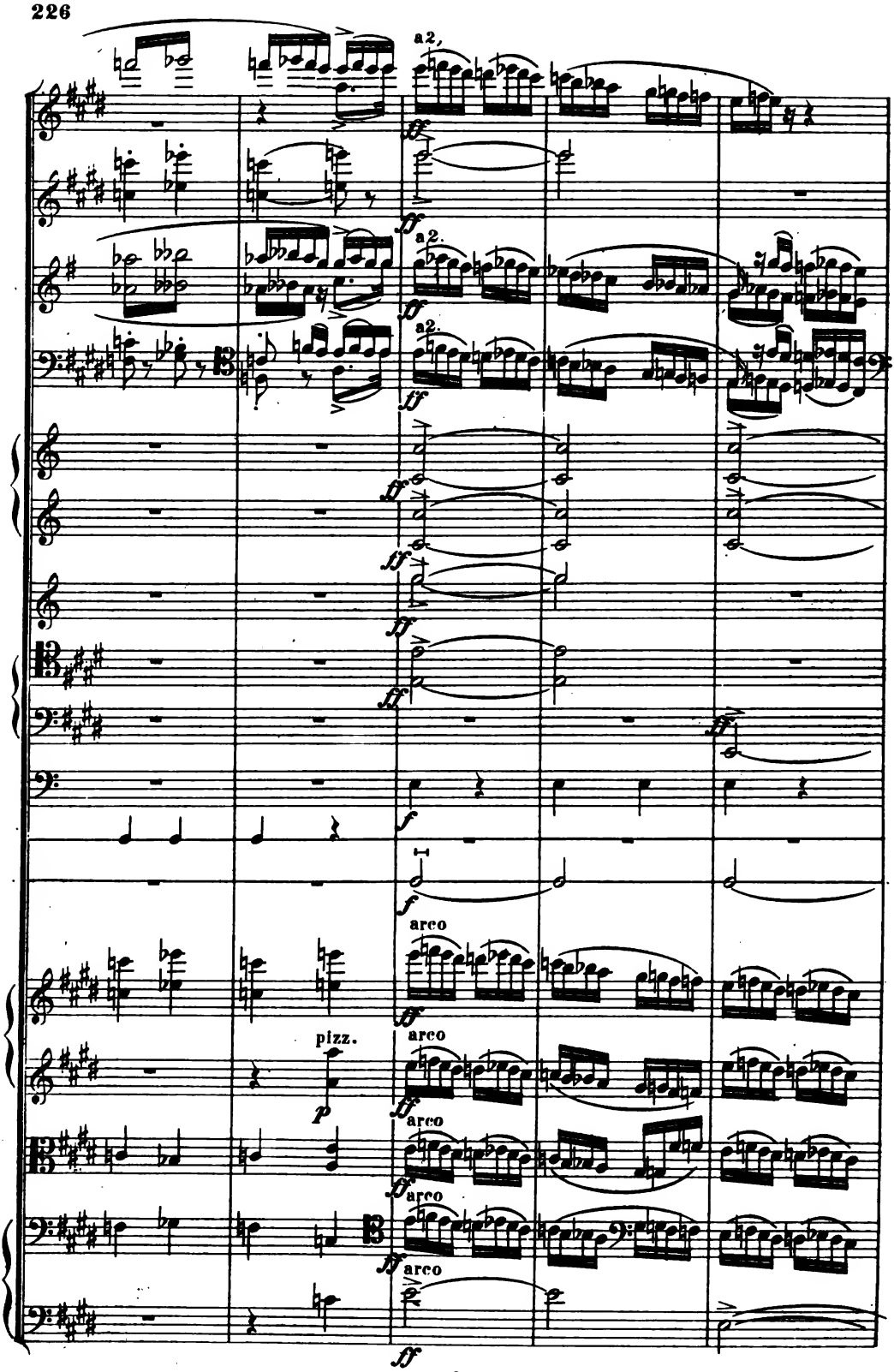
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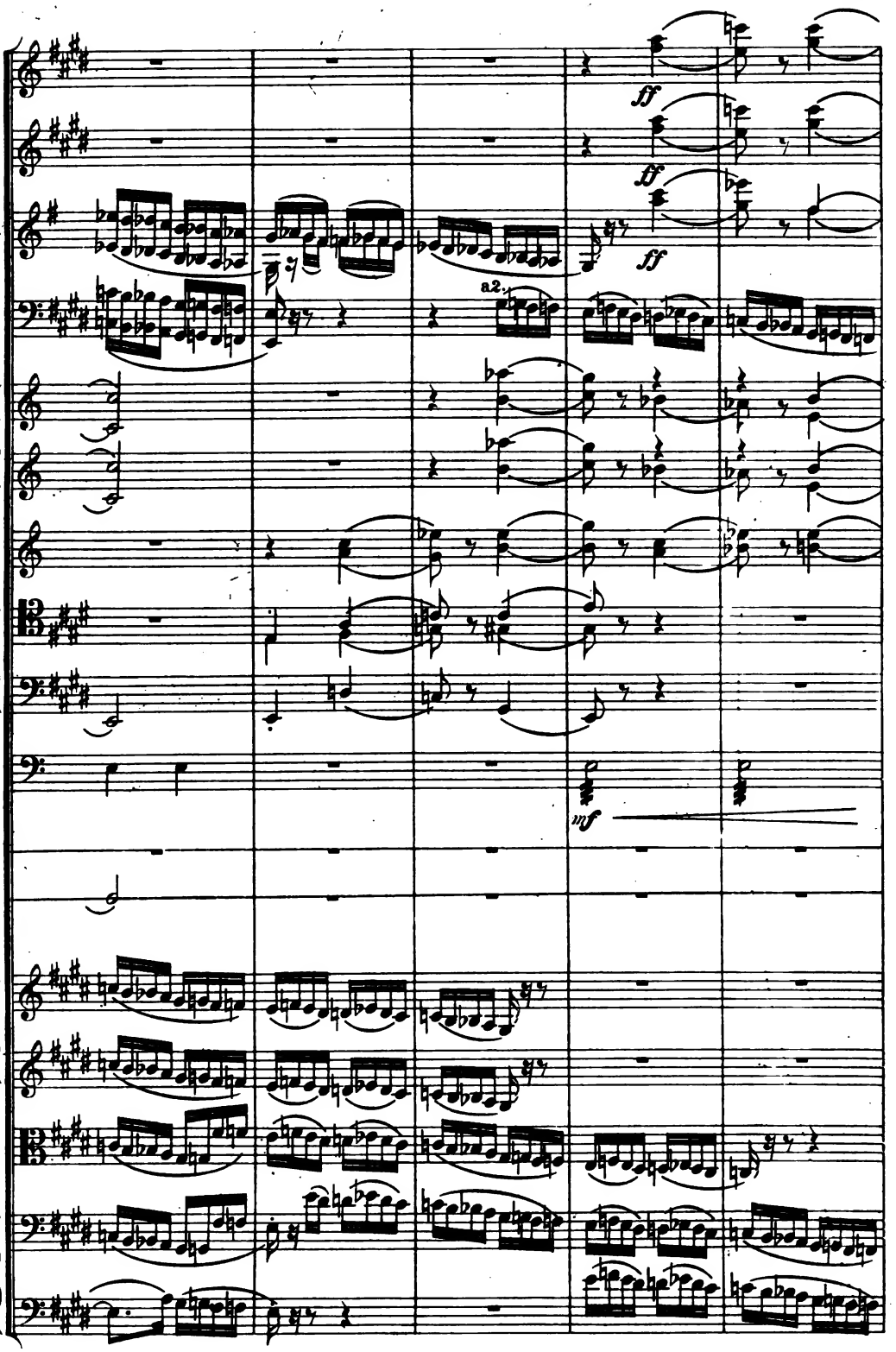
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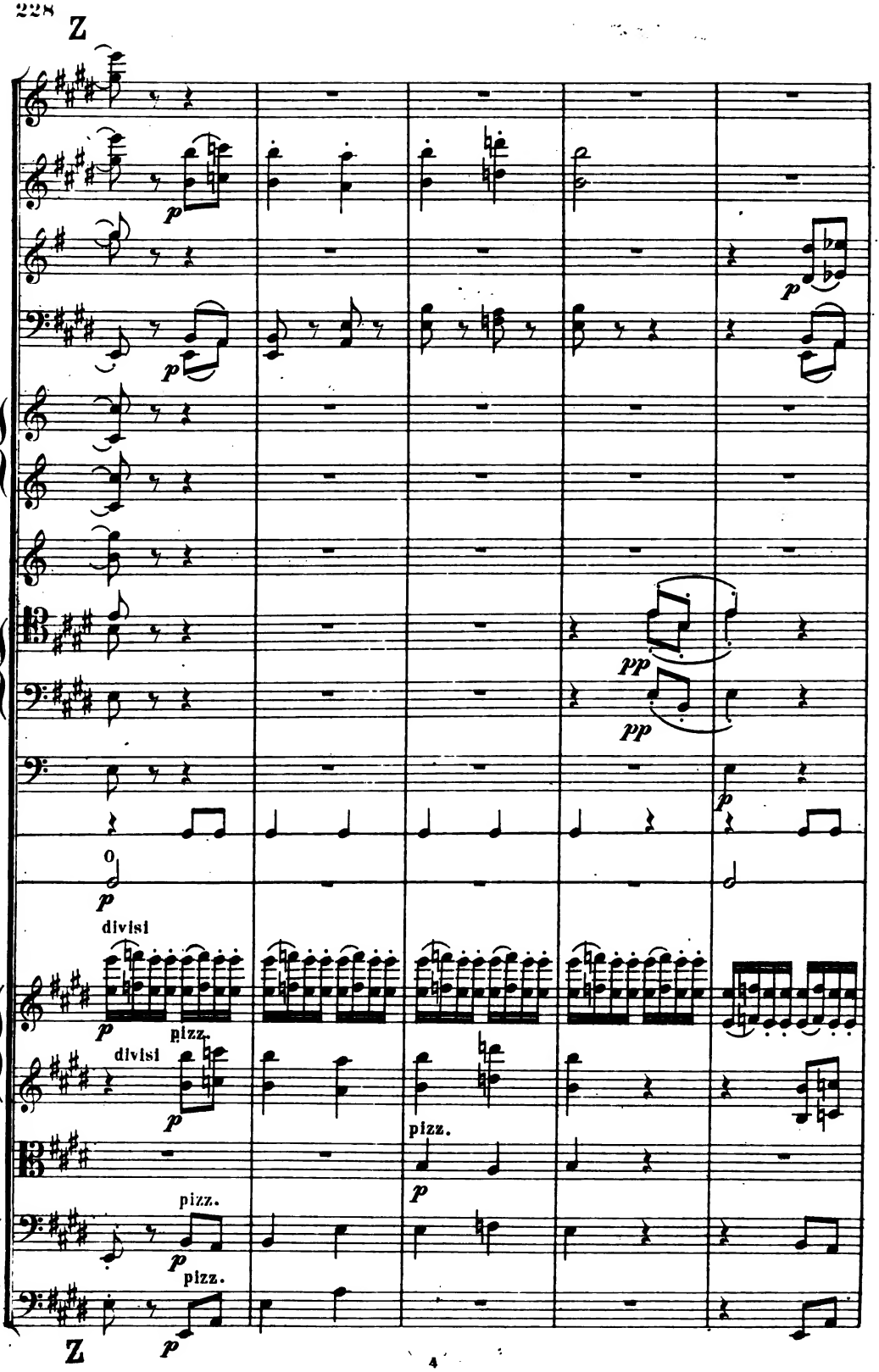
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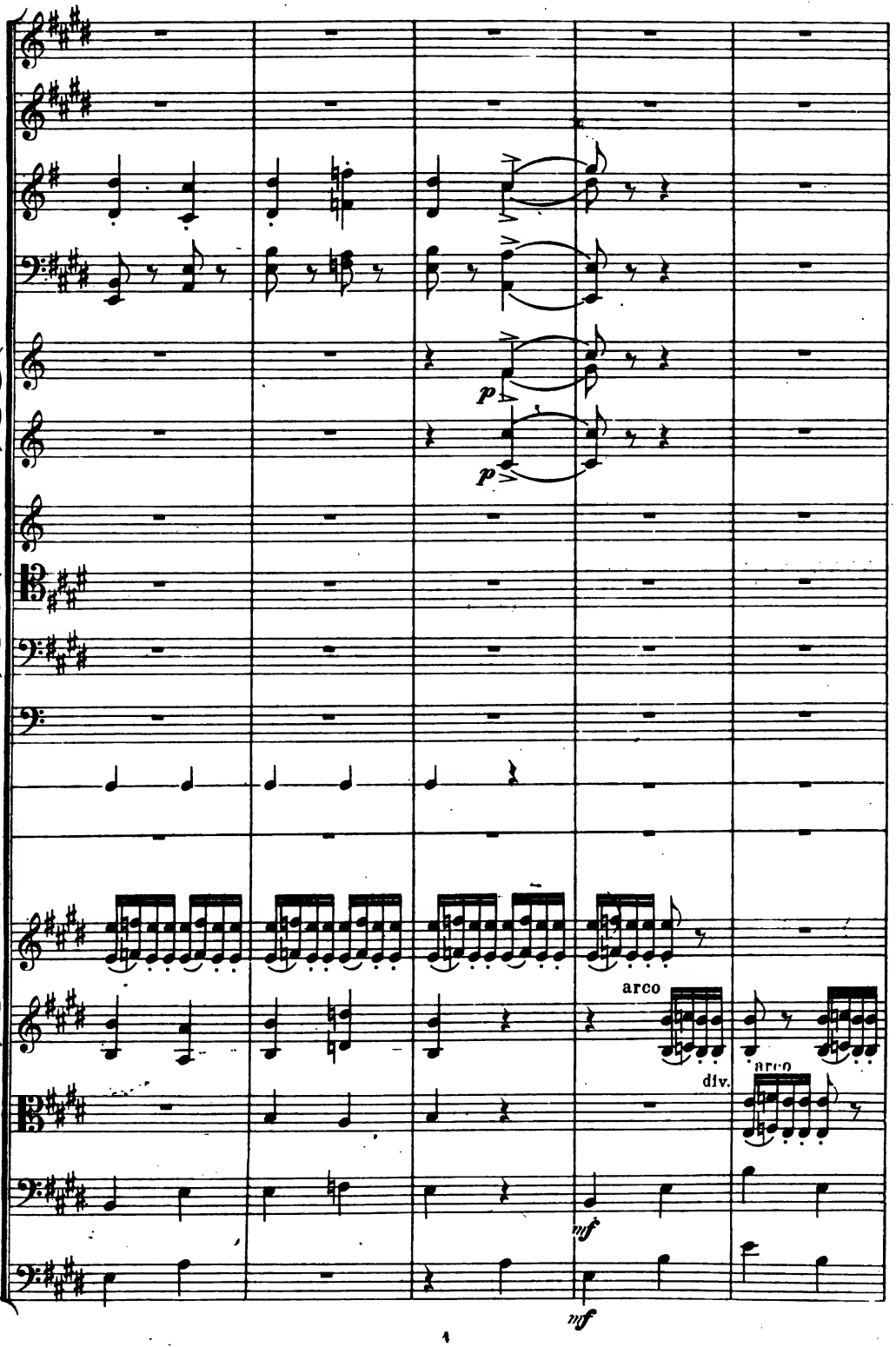
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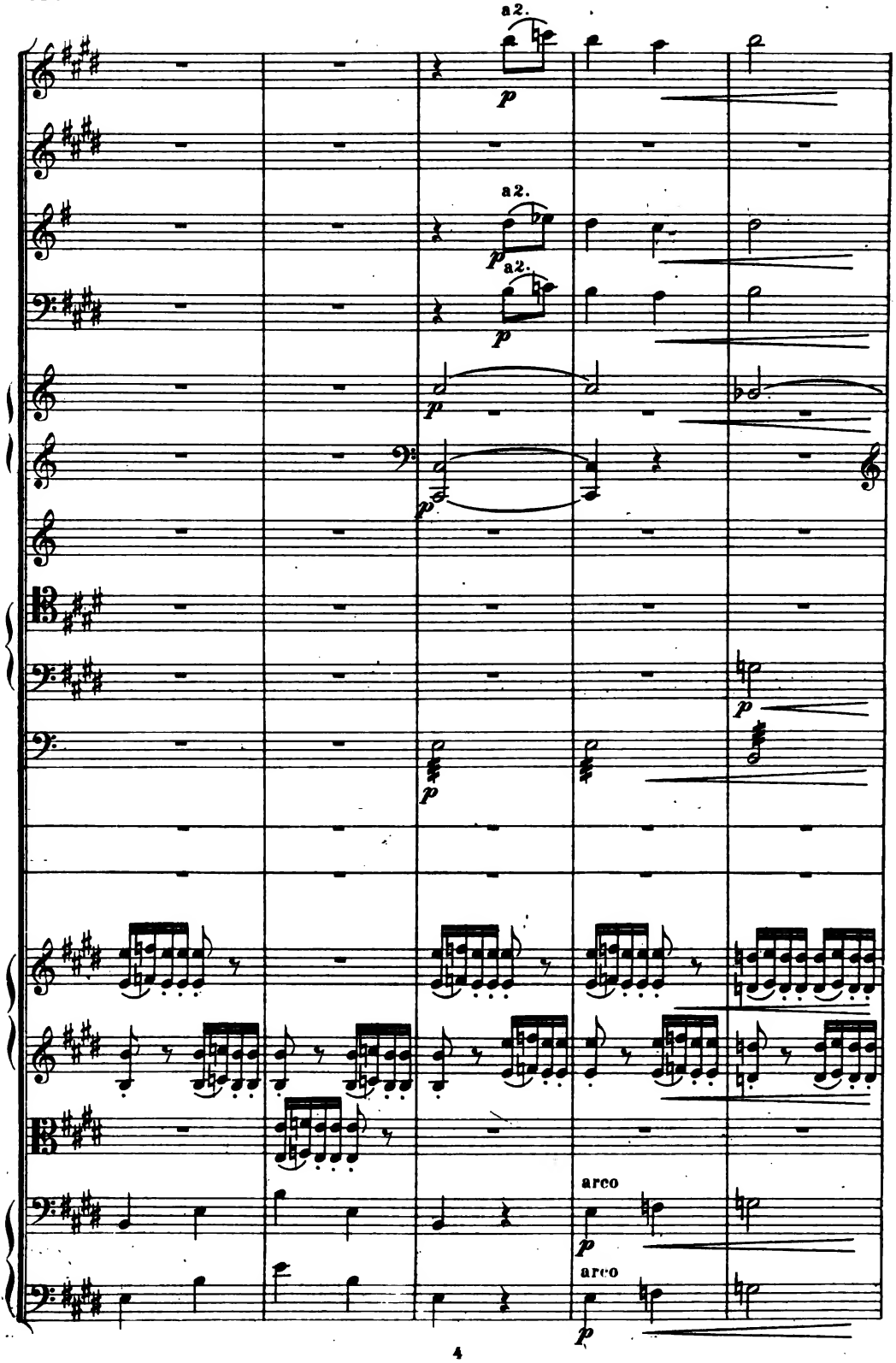
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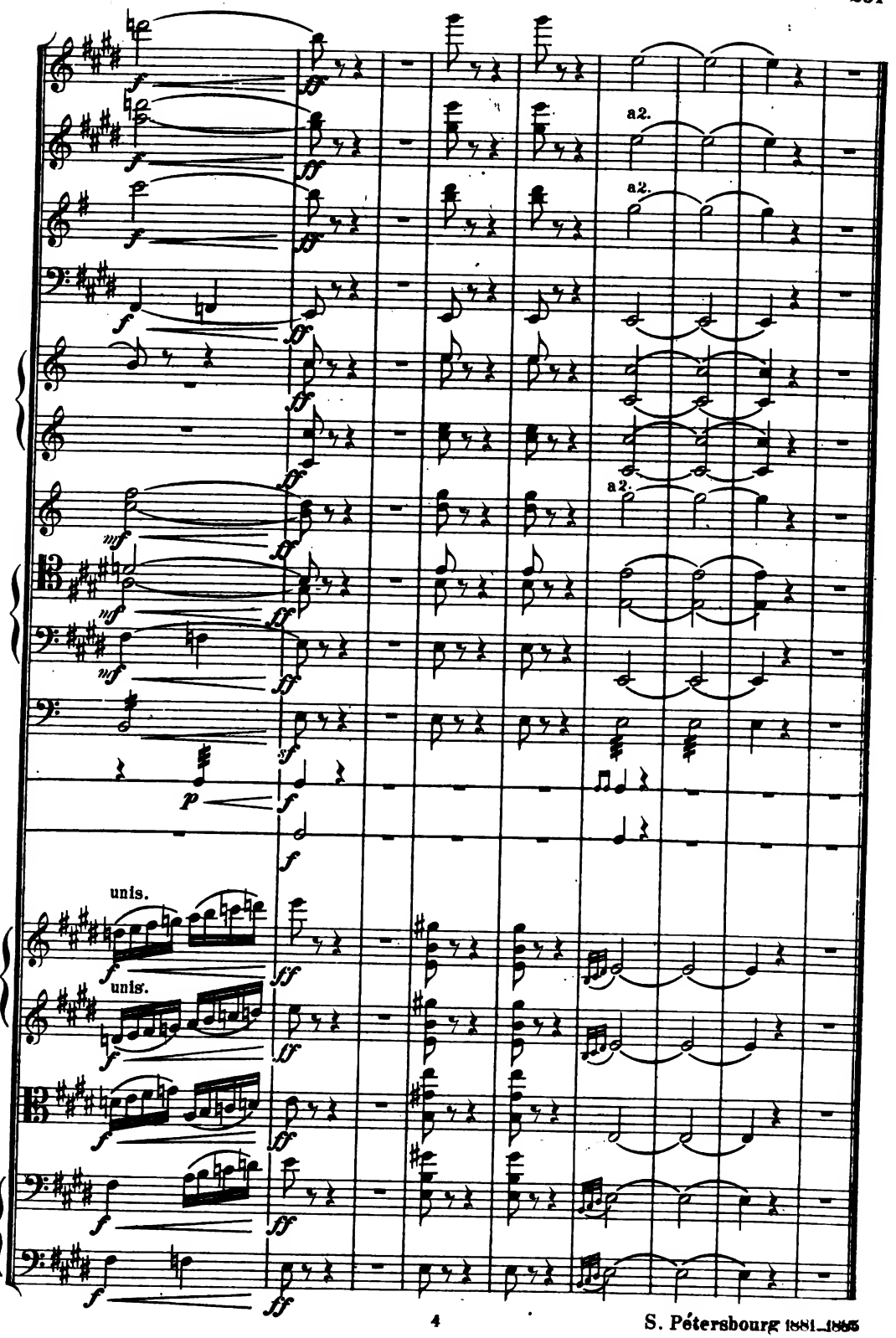

S. Pétersbourg 1881–1885

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

	Partition d'orchestre		Parties d'orchestre		Parties suppl. à	
	M.	R.	M.	R.	M.	R.
Glazounow (Alexandre). Op. 57. **Raymonda.** Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa	140.—	49.—	140.—	49.—	9.—	3.15
— — **Morceaux séparés.**						
ACTE I.						
No. 1. **Introduction**	2.50	—.90	7.—	2.45	—.30	—.10
No. 2. **Grande Valse**	3.—	1.05	10.—	3.50	—.50	—.20
No. 3. **Prélude et la Romanesca**	—.80	—.30	4.—	1.40	—.30	—.10
No. 4. **Grand Adagio**	1.20	—.45	4.50	1.60	—.30	—.10
No. 5. **Valse fantastique**	1.20	—.45	7.—	2.45	—.40	—.15
No. 6. **Variations I—III et Valse**	2.50	—.90	7.—	2.45	—.40	—.15
No. 7. **Coda**	2.50	—.90	7.50	2.65	—.40	—.15
ACTE II.						
No. 8. **Grand pas d'action**	2.—	—.70	6.—	2.10	—.30	—.10
No. 9. **Variation I**	—.80	—.30	3.50	1.25	—.30	—.10
No. 10 **Variation II**	—.80	—.30	2.50	—.90	—.30	—.10
No. 11. **Variation III**	—.80	—.30	3.—	1.05	—.20	—.10
No. 12. **Variation IV**	—.80	—.30	3.—	1.05	—.20	—.10
No. 13. **Grand Coda**	2.50	—.90	10.—	3.50	—.40	—.15
No. 14. **Entrée des jongleurs**	1.—	—.35	4.50	1.60	—.30	—.10
No. 15. **Danse des garçons arabes et Entrée des Sarrazins**	1.60	—.60	6.—	2.10	—.40	—.15
No. 16. **Grand pas espagnol**	1.60	—.60	9.—	3.15	—.40	—.15
No. 17. **Danse orientale**	—.80	—.30	3.—	1.05	—.20	—.10
ACTE III.						
No. 18. **Entr'acte et Cortège hongrois**	3.—	1.05	8.—	2.80	—.40	—.15
No. 19. **Grand pas hongrois**	2.50	—.90	9.—	3.15	—.40	—.15
No. 20. **Danse des enfants**	1.20	—.45	5.—	1.75	—.30	—.10
No. 21. **Entrée et Pas classique hongrois**	2.—	—.70	5.—	1.75	—.30	—.10
No. 22. **Variations I—IV**	2.50	—.90	7.50	2.65	—.40	—.15
No. 23. **Coda**	2.—	—.70	9.—	3.15	—.40	—.15
No. 24. **Galop**	2.—	—.70	10.—	3.50	—.50	—.20
No. 25. **Valse** (Morceau supplémentaire)	1.—	—.35	3.—	1.05	—.30	—.10
— Op. 57a. **Suite pour Orchestre, tirée du Ballet „Raymonda"**	11.—	3.85	28.—	9.80	1.60	—.60
— Op. 58. **6me Symphonie** (en do) pour grand Orchestre	13.—	4.55	33.—	11.55	2.—	—.70
— Op. 61. **Ruses d'Amour.** Ballet en 1 acte, composé par Marius Petipa	50.—	17.50	50.—	17.50	3.—	1.05
— — **Morceaux séparés.**						
No. 1. **Introduction. Premiere Scène, Gavotte-Musette, Sarabande et Farandole**	3.50	1.25	12.—	4.20	—.80	—.30
No. 2. **Grande Valse**	2.50	—.90	10.—	3.50	—.60	—.25
No. 3. **Ballabile des Paysans et des Paysannes**	2.—	—.70	8.—	2.80	—.50	—.20
No. 4. **Grand Pas des Fiancés**	2.—	—.70	7.—	2.45	—.40	—.15
No. 5. **La Fricassée**	2.—	—.70	8.—	2.80	—.40	—.15
— Op 67. **Les Saisons.** Ballet en 1 acte et 4 tableaux, composé par Marius Petipa	50.—	17.50	50.—	17.50	3.—	1.05
— Op. 67a. **L'Hiver.** 1er Tableau du ballet „Les Saisons"	4.—	1.40	12.—	4.20	1.—	—.35
— Op. 68. **Pas de caractère** (genre slave-hongrois) pour Orchestre	1.80	—.65	6.—	2.10	—.30	—.10
— Op. 69. **Intermezzo romantico** pour grand Orchestre	4.—	1.40	7.—	2.45	—.40	—.15
— Op. 73. **Ouverture solennelle** pour grand Orchestre	6.—	2.10	14.—	4.90	—.80	—.30
— Op. 76. **Marche sur un thème russe** pour grand Orchestre	2.50	—.90	7.—	2.45	—.40	—.15
Glinka (M.). **Caprice brillant sur le thème de la Jota aragonesa** pour grand Orchestre	2.50	—.90	5.—	1.75	—.30	—.10
— **Souvenir d'une Nuit d'été à Madrid.** Fantaisie sur des thèmes espagnols pour grand Orchestre	1.60	—.60	3.50	1.25	—.30	—.10
— **Kamarinskaïa.** Fantaisie sur deux airs russes pour Orchestre	1.60	—.60	2.50	—.90	—.30	—.10
— **Valse-Fantaisie** pour Orchestre	1.80	—.65	3.50	1.25	—.30	—.10
— **Le Prince Kholmsky.** Musique pour la Tragédie de N. V. Koukolnik	4.50	1.60	8.50	3.—	—.60	—.25
— — **Ouverture**	1.60	—.60	3.50	1.25	—.30	—.10
Kopylow (A.). Op. 10. **Scherzo** en La pour Orchestre	5.50	1.95	11.—	3.85	—.80	—.30
— Op. 14. **Symphonie** en ut pour Orchestre	14.—	4.90	28.—	9.80	1.80	—.65
Liadow (Anatole). Op. 19. **Mazurka.** Scène rustique près de la guinguette, pour Orchestre	4.50	1.60	7.50	2.65	—.40	—.15
— Op. 49. **A la mémoire d'A. Pouchkine.** Polonaise pour grand Orchestre	3.—	1.05	8.50	3.—	—.40	—.15
Rimsky-Korsakow (Nicolas). Op. 6. **Fantaisie sur des thèmes serbes** pour Orchestre	4.—	1.40	8.—	2.80	—.40	—.15
— Op. 28. **Ouverture sur des thèmes russes** (Ré) pour grand Orchestre	5.50	1.95	9.—	3.15	—.40	—.15
— Op. 29. **Conte féerique** pour grand Orchestre	6.—	2.10	11.—	3.85	—.60	—.25
— Op. 31. **Symphoniette** (en la) sur des thèmes russes pour Orchestre	10.—	3.50	12.—	4.20	—.80	—.30
— Op. 32. **3me Symphonie** (en Ut) pour Orchestre	12.—	4.20	23.—	8.05	1.40	—.50
— Op. 34. **Capriccio espagnol** pour grand Orchestre. (I. Alborada. II. Variazioni. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano)	7.50	2.65	16.—	5.60	—.80	—.30
— Op. 35. **Scheherazade, d'après „Mille et une nuits".** Suite symphonique pour Orchestre	17.—	5.95	30.—	10.50	1.80	—.65
— Op. 36. **La Grande Pâque Russe.** Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre	8.—	2.80	15.—	5.25	—.80	—.30

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Compositions pour Orchestre.

	Partition d'orchestre		Parties d'orchestre		Parties suppl. à	
	M.	R.	M.	R.	M.	R.
Rimsky-Korsakow (Nicolas). Ouverture de l'Opéra „La Fiancée du Tzar"	3.50	1.25	9.—	3.15	—.60	—.25
— Nuit sur le Mont Triglav. 3me acte de l'Opéra-Ballet „Mlada". Arrangement pour exécution de Concert (Orchestre seul) par l'auteur	14.—	4.90	30.—	10.50	1.80	—.65
— Suite pour Orchestre, tirée de l'Opéra-Ballet „Mlada". Complète	7.—	2.45	20.—	7.—	—.80	—.30
No. 1. Introduction	—.80	—.30	3.—	1.05	—.30	—.10
No. 2. Rédowa	2.—	—.70	8.50	3.—	—.40	—.15
No. 3. Danse lithuanienne	1.20	—.45	5.—	1.75	—.30	—.10
No. 4. Danse indienne	1.60	—.60	5.50	1.95	—.30	—.10
No. 5. Cortège	3.—	1.05	10.—	3.50	—.40	—.15
— Ouverture de l'Opéra „La Nuit de Mai" pour Orchestre	2.50	—.90	7.—	2.45	—.50	—.20
— La Nuit de Noël. Opéra d'après Gogol. Morceaux séparés pour Orchestre.						
No. 1. Introduction	1.20	—.45	6.—	2.10	—.30	—.10
No. 2. Tableaux VI et VII (avec chœur ad libitum)	7.—	2.45	18.—	6.30	1.—	—.35
No. 3. Polonaise (avec chœur ad libitum)	3.—	1.05	8.—	2.80	—.40	—.15
No. 4. Tableau VIII (avec chœur ad libitum)	3.—	1.05	8.50	3.—	—.40	—.15
Scriabine (A.) Op. 24. Rêverie pour Orchestre	1.40	—.50	4.—	1.40	—.30	—.10
— Op. 26. Symphonie (en Mi) pour grand Orchestre et Chœur	13.—	4.55	30.—	10.50	2.—	—.70
— Op. 29. 2me Symphonie (en ut) pour grand Orchestre	18.—	6.30				
Sokolow (Nicolas). Op. 4. Elégie pour Orchestre	2.50	—.90	5.50	1.95	—.40	—.15
— Op. 40 a. Suite tirée du Ballet „Les Cygnes sauvages" pour grand Orchestre	13.—	4.55	24.—	8.40	1.40	—.50
Steherbatcheff (N.). Op. 33. Sérénade pour Orchestre	2.—	—.70	4.—	1.40	—.30	—.10
— 2 Idylles pour Orchestre. (No. 1. „L'étoile du berger". Tableau pastoral. No. 2. „En passant l'eau". Scherzino.)	5.—	1.75	6.—	2.10	—.30	—.10
Tanéïew (S.). Op. 6. Ouverture de l'Orestie, trilogie d'Eschyle, pour Orchestre	6.50	2.30	11.—	3.85	—.60	—.25
— Op. 12. 1re Symphonie (en ut) pour grand Orchestre	15.—	5.25	35.—	12.25	2.—	—.70
— Entr'acte de „L'Orestie", trilogie d'Eschyle	1.80	—.65	6.50	2.30	—.30	—.10
Tschaikowsky (P.). Op. 76. (Oeuvre posthume.) Ouverture pour le drame „L'Orage" d'A. N. Ostrovsky, pour Orchestre	6.—	2.10	13.—	4.55	—.80	—.30
— Op. 77. (Oeuvre posthume.) Fatum. Poème symphonique pour Orchestre	6.50	2.30	13.—	4.55	—.80	—.30
— Op. 78. (Oeuvre posthume.) Le Voyvode. Ballade symphonique pour Orchestre	6.50	2.30	13.—	4.55	—.80	—.30
Tschérépnine (Nicolas). Op. 4. Prélude pour la pièce de Rostand „Princesse Lointaine" pour grand Orchestre	2.50	—.90	6.—	2.10	—.30	—.10
— Op. 12. Scène dans la caverne des sorcières (IVme acte, scène 1re) de la Tragédie „Macbeth" pour grand Orchestre	14.—	4.90	28.—	9.80	1.80	—.65
Wihtol (Joseph). Op. 4. La fête Lihgo. Tableau symphonique sur des thèmes populaires lettes pour Orchestre	5.50	1.95	10.—	3.50	—.50	—.20
— Op. 21. Ouverture dramatique pour Orchestre	6.—	2.10	12.—	4.20	—.60	—.25
Zolotareff (B.). Op. 4. Fête villageoise. Ouverture pour Orchestre	5.50	1.95	15.—	5.25	—.80	—.30
— Op. 7. Rhapsodie hébraïque pour grand Orchestre	10.—	3.50	23.—	8.05	1.20	—.45

Compositions pour Orchestre à cordes.

	Partition		Parties séparées			
	M.	R.	M.	R.		
Sokolow (Nicolas). Sérénade sur une chanson d'enfant pour Orchestre à cordes, d'après le Quintuor op. 3	1.—	—.35	2.—	—.70	—.40	—.15
— Op. 23. 2me Sérénade pour Orchestre à cordes	—.60	—.25	1.80	—.65	—.30	—.10
— Op. 38. La Caressante. Polka pour Orchestre d'archets	—.50	—.20	1.50	—.55	—.30	—.10
Sokolow (N.), **Glazounow** (A.) et **Liadow** (A.). Les Vendredis. Polka pour Orchestre d'archets	1.—	—.35	2.—	—.70	—.40	—.15

Fanfares.

	Partition et parties séparées	
	M.	R.
Liadow (A.) et **Glazounow** (A.). Les Fanfares (pour Trombe in A, Corni in F, Tromboni, Tuba, Timpani, Tamburo, Piatti) exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg	1.—	—.35	3.—	1.05
I. Allegretto, d'A. Liadow.				
II. Moderato, d'A. Liadow.				
III. Moderato, d'A. Glazounow.				
IV. Allegretto d'A. Liadow.				
V. Moderato (Thème russe) arrangé par A. Glazounow.				

Pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli.

Liadow (Anatole). Op. 32. Une Tabatière à Musique. Valse-Badinage pour Piano. Arrangement pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli par l'auteur			2.50	—.90		

C. G. Röder G. m. b. H., Leipzig.